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WARLOCKTM 3

THE FIGHTING FANTASY MAGAZINE



A Penguin Magazine

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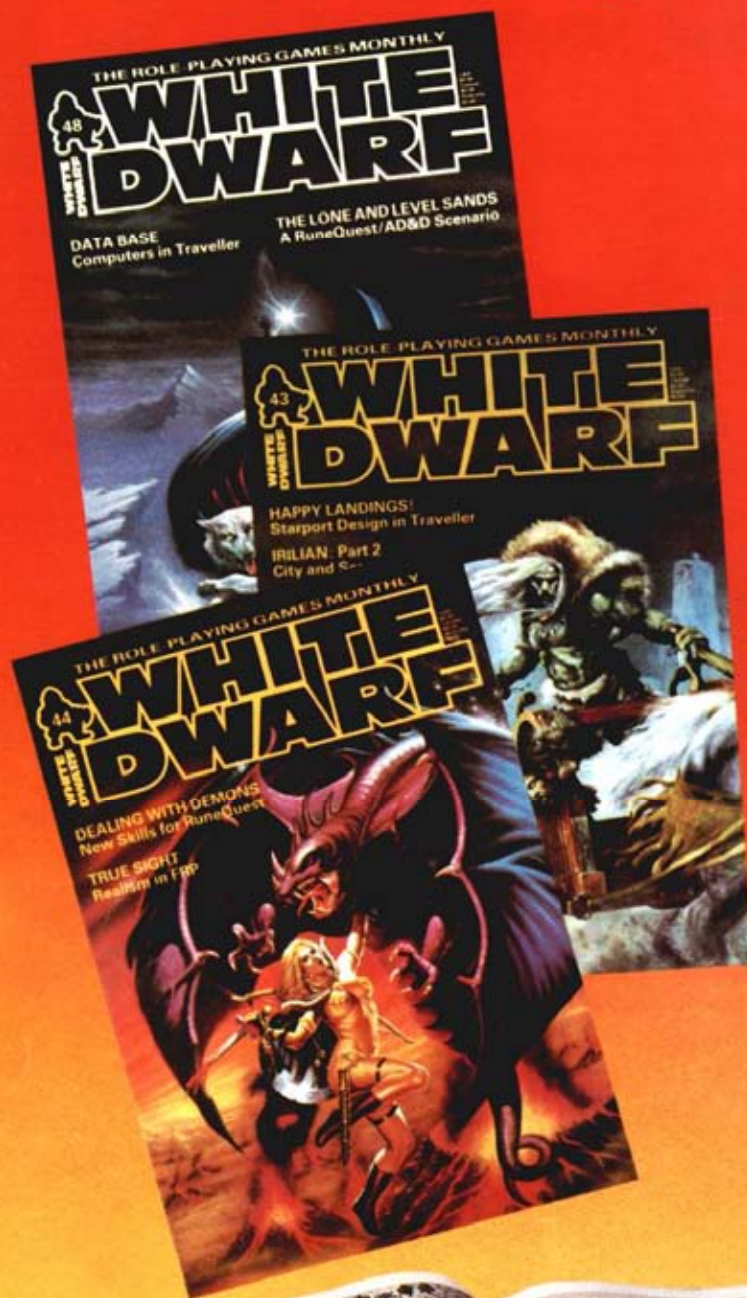
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WARLOCK™

THE FIGHTING FANTASY MAGAZINE

Dear Adventurers

Jumping Jackalweres! Issue three and still going strong! The Grand Wizard at Penguin has, in his wisdom, ordained that *Warlock* shall continue, with his blessing. Perhaps he has been influenced by the mountain of letters from readers that pile high in his private chambers . . . or perhaps it was just that *Poison Publisher* spell we threatened to cast if he didn't!

In this issue is a new mini-adventure from Steve, *The House of Hell*, which is set in a haunted house where ghosts, black magicians and zombies will try their best to frighten you to death. And also a Fighting Fantasy game, from Ian, complete with board and counters for you to cut out.

We are trying different types of article in *Warlock* to find out what you, the readers, like best. Let us know whether you like Fantasy adventures, science-fiction adventures, modern-day adventures (like

The House of Hell) or any other type. Tell us which Fantasy Gamebook you like best-or least-and why. Tell us what subjects you would like articles to be written on. Would you like us to include features on Fantasy games? Science-fiction films? Books? You name it; we'll try our best to twist the Grand Warlock's arm. He's happy when we're publishing things you want.

The winning entry for the Adventure competition of *Warlock 1* will be published in the next issue. Until then, may your STAMINA never fail.

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FIGHTING FANTASY NEWS

New Gamebooks

Warlock is continually receiving letters from readers wanting to know when the next Gamebooks are coming out and what they will be about. Steve and Ian are trying their hardest to keep the adventures coming but they are particularly concerned about keeping the standards of the adventures high. *The Caverns of the Snow Witch* and *The House of Hell* were originally intended to be the next two Gamebooks, but we decided to give readers a taste of what was to come by publishing shortened versions in the magazine. The full adventures, which are very different from the *Warlock* versions – and twice as long – have been completed.

Ian's *Caverns of the Snow Witch*, published last month, extends the adventure beyond killing the Snow Witch: in effect there is a new mini-adventure in addition to the original one.

Steve's *House of Hell* is the one in this issue of *Warlock*, but turned inside out. The rooms have been jumbled, there are some cunning secret passages to find and the important clues are in totally different places. Getting through the mini-adventure will not help you at all! *The House of Hell* will be out soon.

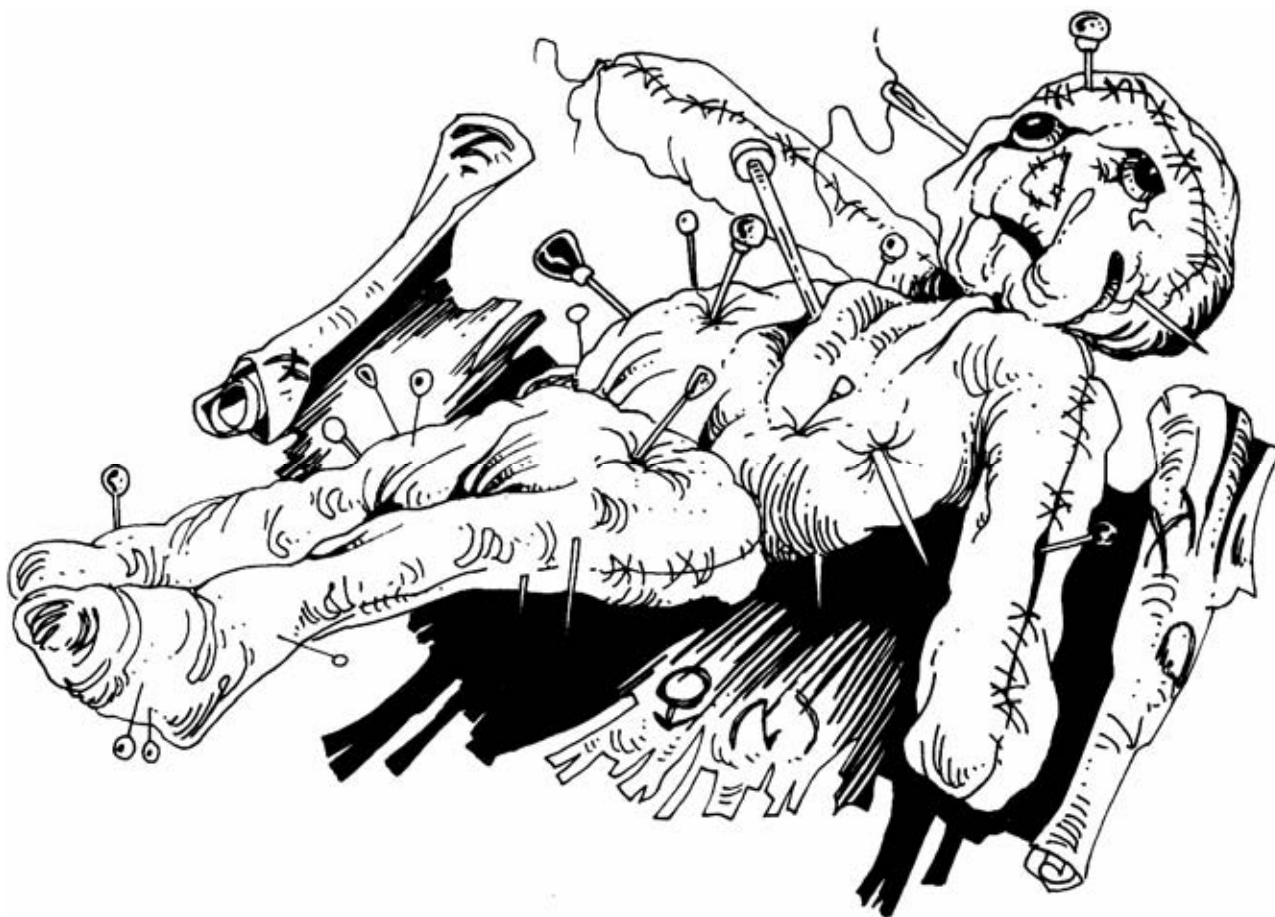
Then there are three completely new adventures in the series. *Scorpion Swamp*, which has just been published, takes you into the loathsome mires of Scorpion Swamp, in search of treasure and glory. A new twist in this adventure allows you the option to follow different masters, good, neutral or evil, and each strand carries its own reward!

In a few months' time, *Talisman of Death* will be published, in which your quest is to find your way back to your own world, carrying the fearsome talisman with you. As

you might expect in a conflict with Death itself, your death, if and when it occurs, is not necessarily the end of your adventure!

The following month sees the publication of *The Rings of Kether*, which takes you out to the lawless planets of the Aleph Signi system. You are an undercover narcotics agent, posing as an interstellar travelling salesman with a cargo of exotic off-world fruit, spices and luxuries. Your mission is to stop the alarming flow of the illicit drug Satophil-d and bring the traffickers to justice, with or without the help of the highly suspect Aleph Signi administration!

Still to come are *Assassin*, *Freeway Fighter*, *Temple of Terror*, and many more. News of these in the next issue.





Sorcery!

The Seven Serpents, the third book in Steve Jackson's epic adventure, recently published, takes you to the awful wilderness of the Kakhabad Baklands. Beyond lies your goal, the dark Mampang Fortress, where the evil Archmage sits plotting the downfall of the neighbouring kingdoms. But your quest to recover the legendary Crown of Kings from the Archmage is in danger even before you begin this part of your adventure. Seven deadly and magical serpents speed ahead of you to warn the Archmage of your coming. Will you be able to catch them in time?

Perhaps you have already caught them and are eagerly waiting for the final and most dramatic part to emerge. The fourth book in the Sorcery epic, *The Crown of Kings*, will be published in a few months' time for those brave enough to try it!

Each of the Sorcery books is a complete adventure and can be played on its own as well as part of the four-book epic. Now published by Puffin, all the books contain the spells from the *Sorcery Spell Book* in the back – which is handy for magic users!

Fighting Fantasy Collectors' Items

Puffin are planning to release a Fighting Fantasy 'Adventure Kit' just before Christmas. This will be a kit containing a pad of Adventure Sheets (so you don't have to try to find a photocopier any more), a special Fighting Fantasy pencil, two FF dice and a Fighting Fantasy badge.

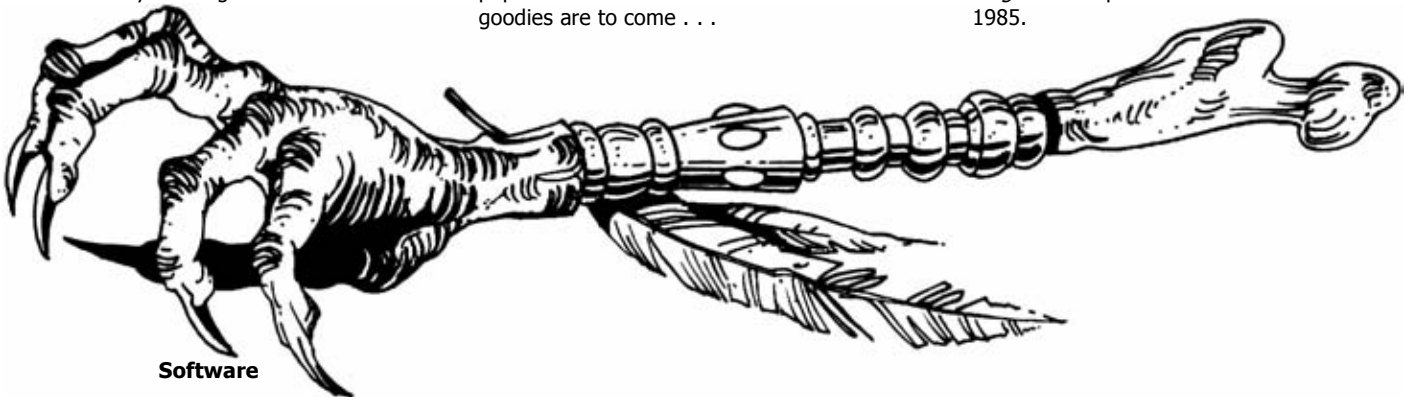
Puffin are also planning a *Monsters Book* with colour illustrations of lots of the Fighting Fantasy monsters, drawn by all the FF artists. All the creatures will be fully characterized and readers will be able to have 'creature combat' battles. This book should be out later in 1985.

Games Workshop are also producing a *Warlock of Firetop Mountain* game. For up to six players, adventurers must explore the board, which illustrates the Warlock's dungeon, fight monsters and find treasures, including the combination of keys needed to open the Warlock's chest. There is even a maze section which changes each time you play! The Workshop are also doing a range of FF jigsaws, which will feature the most popular covers from the FF series. And more goodies are to come . . .

PuzzleQuest Books

Steve and Ian have been working on a couple of books along slightly different lines. These *PuzzleQuest* books will be large-format, hard-back books published by the Oxford University Press, with full-colour art throughout. Steve's is called *The Tasks of Tantalos* and in it you are sent off by an ageing wizard to complete twelve tasks. Each task is a puzzle hidden in the story, and more particularly in the beautiful illustrations by Steven Lavis. When you've solved all the tasks, there is yet another puzzle to decide whether you're correct or not. And if you're not, you have to start all over again! *The Tasks of Tantalos* should be out for Easter next year.

Ian's is a little different, and is so cunning that he won't give any clues as to what happens! But he did at least let slip the title – *Casket of Souls* – and hinted that the reader has to save a Kingdom from destruction by the undead Dragonlord. The full-colour artwork is this time by Iain McCaig, who is the cover artist of *Forest of Doom*, *City of Thieves*, *Deathtrap Dungeon* and *Island of the Lizard King*. Current plans are to release it in Autumn 1985.



Software

Two new and stunning adventure games based on *The Forest of Doom* and *The Citadel of Chaos* are just about to be published for the ZX Spectrum 48K and the Commodore 64.

Designed by two young programmers, Darryl Mattocks and Simon Ball, both games are based very closely on the books but with fiendish new twists to the adventures, so that old hands won't be at any more of an advantage than beginners. Excellent graphics and sound, full music, combat sheets, character sheets, notes page, realistic dice throws, slow/fast text modes, and many other superb features make these the most exciting and visually effective adventure games on the market. Not to be missed!



DUNGEONS & DRAGONS



Mike Brunton explains the mysteries behind the original Fantasy Role-playing Game

Mike Brunton is well known in the Fantasy games world. He has won many awards for his fine painted Fantasy miniatures and currently works with TSR(UK) Ltd. In this article, he explains the basics of Fantasy Role-playing Games.

Role-playing Games

Role-playing Games (usually called RPGs) have now been around for ten years or so, and are what the Fighting Fantasy Gamebooks are based on—so playing an RPG should be really easy after reading a Gamebook. But whereas you read a Gamebook on your own to have an adventure, you play an RPG with other people. One person has the job of being the book: this person is usually called the 'GamesMaster' (GM) or 'DungeonMaster' (DM). Like the book, this person knows all about the adventure that the players will have — and should know most of the rules of the game as well! The GM doesn't 'play' the game in the same way as the players do. He or she does the jobs that a Gamebook does for a player — working out who won a fight, what happens when a helmet is picked up, or where you end if you go down the long east corridor — etc. The GM has a lot of work to do during the game, but he also has a lot of fun too!

The players have a lot less to do. How many players? It could be any number, but more than about six makes it hard for the GM to hear everybody speak. Each player has a character who has scores in abilities like SKILL, STAMINA and LUCK. The players listen to what the GM tells them — as they would read a section in a Gamebook — and then decide what they want their characters to do.

Remember the sleeping Orc in *The Warlock of Firetop Mountain* and the choices that you couldn't make? Well, in an RPG the players can try anything! The GM knows the rules, and can decide according to the rules whether something has worked or not. The players don't have only two or three choices, but as many as they can think up!

Let's have a look at how an RPG works — in this case the Dungeons & Dragons game. Four players are sitting around a table. One of them is the DungeonMaster, the others are taking part in the adventure as it is described to them. We'll call the players Phil, Keith and Tom, and Kim will be the DM.

The characters are lost somewhere in the dungeons beneath a wizard's tower, and Tom's character has been wounded.

DM: The corridor ends in a door, made of iron.

Phil: Is there a lock?

DM: No, there doesn't seem to be one on this side. Do you want to listen to see if there's anything on the other side?

Keith: I'll listen — carefully!

Kim, the DM, knows that it doesn't matter how hard Keith's character listens, he won't hear anything behind the door. But she rolls a die anyway, so that Keith doesn't realize this.

DM: You don't hear anything.

Keith: Right! I'll kick the door down, and Tom can be ready to cast a spell when we go in. Phil can use his crossbow . . .

Tom: But I'm wounded! OK, I'll be ready to cast my Magic Missile spell.

Phil: The crossbow's loaded, and I'll prop my sword by the door so that I can use it quickly if I have to.

Keith: OK. I'll kick the door down.

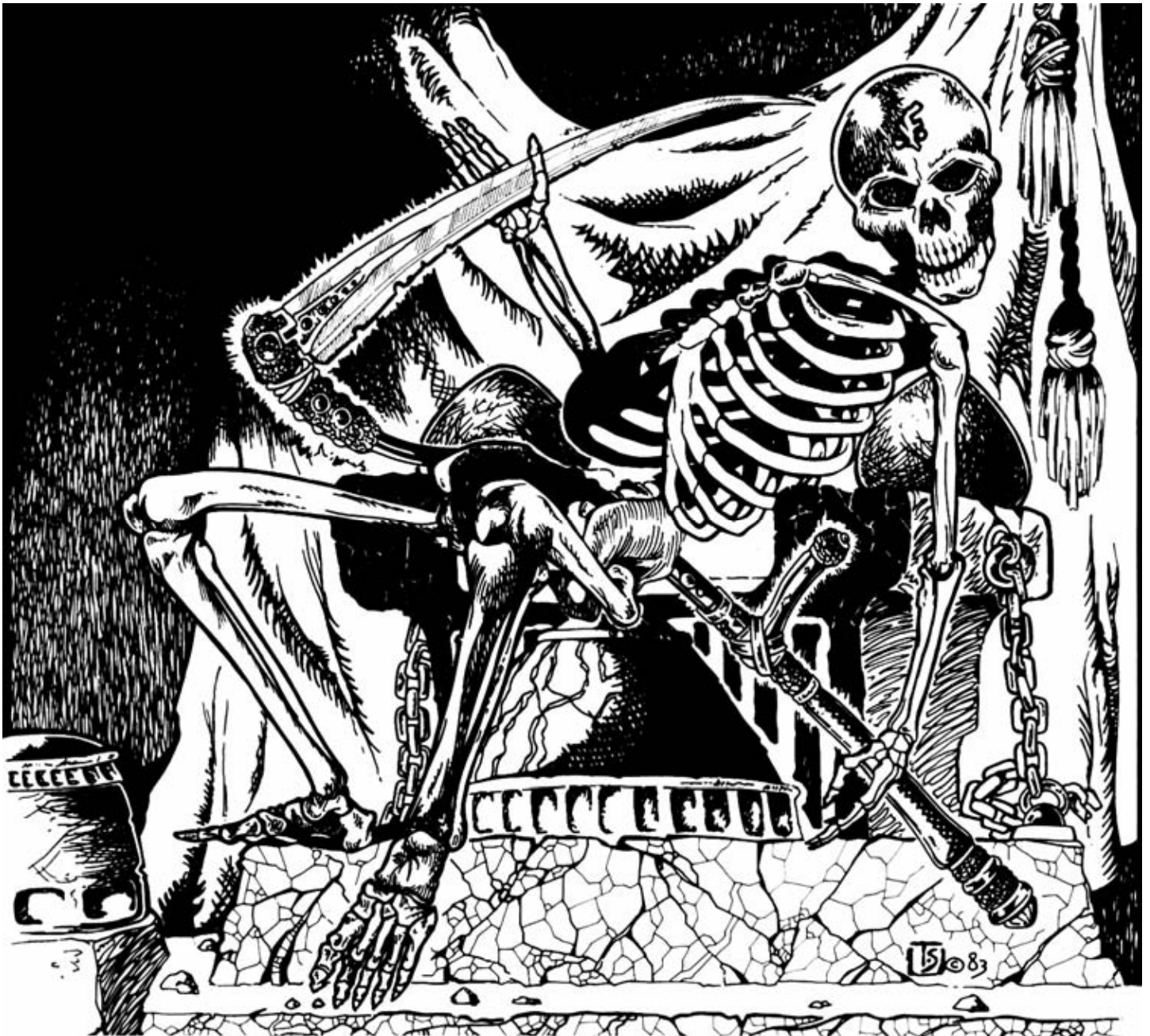
At this point, he rolls a die to see if the kick works. He rolls a 1, so down goes the door.

DM: And behind the door you see there are three Goblins.

Kim now has to control three Goblins while the players fight them.

DM: Roll to see if you're surprised by the Goblins.





One of the players rolls a die, and the result is a 3. Kim does the same for the Goblins, and the result is a 1. The Goblins are surprised, and the players get to attack first.

Tom: I cast my Magic Missile spell at the Goblin. [According to the rules, a Magic Missile hits its target automatically, but Tom still rolls a die to see how much damage he does.] Six points of damage!

DM: The Goblin drops dead.

Phil: Now my crossbow. [He rolls a die to see if the shot hits.] A 12 – missed.

Keith: I swing at one of them with my mace. [He rolls a die as well, and this time the result is a 15. Keith rolls another die to see how much damage he does, and rolls a 1.] A hit, but only one point of damage.

DM: The Goblin looks shaken, but it's going to attack back.

Kim now rolls dice to see if the Goblins manage to hit their opponents. Fortunately

for the characters, the Goblins are having a bad day, and both the survivors miss.

DM: The Goblins both miss you. Right, roll for initiative for the next turn. [Kim rolls for the Goblins.] Beat a 3.

We'll leave the adventurers in their fight with the Goblins, but it does show several important things about the Dungeons & Dragons game and RPGs in general.

The most obvious difference is that Kim, the DM, only offered the players one choice, unlike the Gamebooks that offer choices on every occasion. The rest of the time the players did what they wanted, and the DM told them what happened as the result of their actions. The rules in RPGs don't tell the DM or players what to do, but they do say what the results might be. Luck sometimes plays a part, through the dice.

And that's something else: how do you throw a 15 with an ordinary six-sided die? The answer is: you don't. Like most RPGs, Dungeons & Dragons uses dice that have

different shapes – the most common have four, six, eight, ten, twelve or twenty sides. The rules tell you what sort of dice to roll to see if something succeeds (or not), like climbing a wall or trying to hit someone with a sword.

You may have also noticed that not all the adventurers did the same sort of things. Each player controls the actions of a single character, and these characters may have special skills. In Dungeons & Dragons characters are created in much the same way as in a Gamebook, but in much more detail. Characters have six abilities like SKILL, LUCK and STAMINA. Players have to choose a 'class' – a little bit like choosing a profession – when their characters start out. Characters who are strong can become Fighters, who are good in combat (like the adventurer in *The Warlock of Firetop Mountain*). Characters who have a high Dexterity (one of the abilities that all characters have) can become Thieves, who are good at sneaking about, opening locks, and picking pockets. Characters who are

intelligent can become Magic Users – the wizards and sorcerers of the game. They are poor fighters, but can cast spells that make opponents fall asleep, make the Magic User (and his companions) invisible, allow the Magic User to 'hear' thoughts, and many more equally useful things. Tom's Magic Missile spell was one of these Magic-User spells. There is also a cross between the Magic User and the Fighter called the Cleric. Clerics can fight nearly as well as Fighters, and can use spells like Magic Users. They have a different set of spells- like Cure Light Wounds and Detect Evil. In all, there are seven choices of character class, the others – Elf, Dwarf and Halfling (Hobbit) – are variations on those above.

Once the characters have been created, it's time for them to go on an adventure, sometimes called a 'module' or 'scenario'. This is where the DM comes in, because only he gets to see the details of the adventure – the players have to find out what is going on by having their characters take part! Usually, modules have some sort of map, and a description of what can be found in the places shown on the map – the monsters, treasures, traps, etc. – and what will happen at certain points during the adventure. You can buy

modules for the Dungeons & Dragons game: the basic set contains a small adventure, and White Dwarf and Imagine magazines also publish adventures each month. But despite all the adventures that are already available, most DMs find it fun to make up their own.

But there is one major difference between the Gamebooks and Dungeons & Dragons (or any RPG for that matter) that wasn't in the example. Once you have finished playing one of the Gamebooks, that's it. The result has no effect on what happens next time you play. In Dungeons & Dragons, each character gets better as he or she has adventures by collecting Experience Points. These are awarded by the DM for killing monsters, finding treasure or anything else the DM thinks appropriate. Characters who have enough Experience Points get extra spells, can hit opponents in combat more often, are tougher and just generally better than when they started. This improved character then goes on the next adventure, and the one after that, giving an RPG the feel of a series of stories, rather than a one-off adventure.

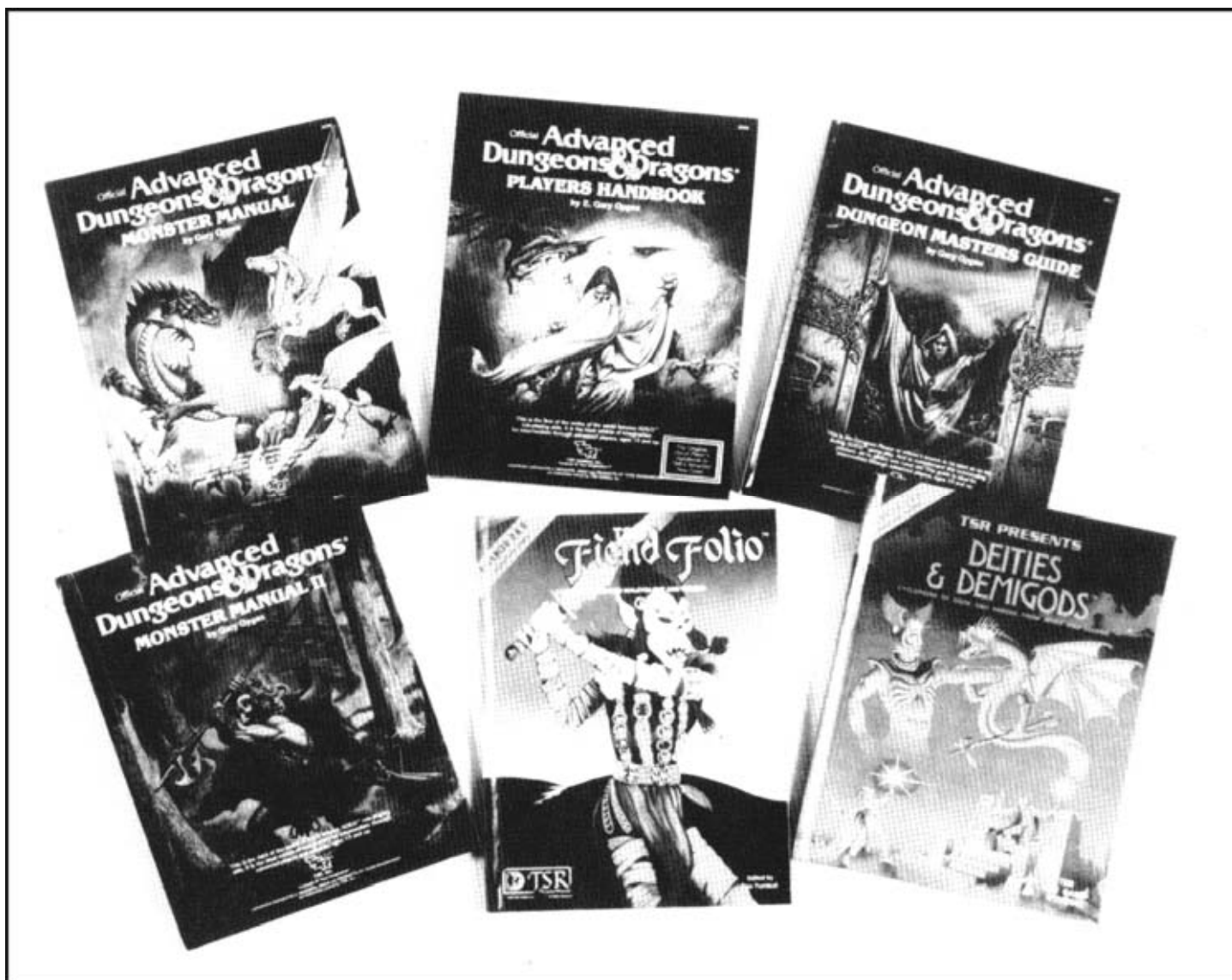
Although it is the oldest, best-known and most widely played RPG, Dungeons & Dragons isn't the only one . . .

Other Role-playing Games

RuneQuest is a game that appeared in 1978, and was the first RPG not to use many of the ideas that had appeared in Dungeons & Dragons. Each player still controls the actions of one character, and can have that character try anything, but the 'mechanics' that dictate how things will turn out are much more complicated and detailed. In exchange for this added complexity it is a game that can be just what the players want it to be.

A character in RuneQuest doesn't have a 'class', but can learn to do nearly anything, so that instead of having a Fighter who cannot cast spells, you can have a character who fights with a sword, can pick pockets and cast some spells as well! Of course this 'Jack-of-all-trades' will probably be the master of none, but it is a very flexible system. Players also have the option of playing characters that are a bit out of the ordinary. How do you fancy the idea of being an intelligent Duck or an Ogre for a change?

If the idea of Fantasy or Swords-and-Sorcery doesn't appeal, and you see yourself leading the attack on the Death Star (or telling Captain Kirk what to do!), then science-fiction RPGs are for you.



Traveller is just about the oldest SF RPG around – for a long time it was the only one! Traveller is a big game; there are lots of rules covering almost everything from combat with a variety of weapons and running a starship to full-scale fleet battles and what to do when your spacesuit gets punctured. There are also lots of ready-made adventures for Traveller GamesMasters, because the designers have created a whole universe, called the Imperium, for players to adventure across. The **Star Frontiers** game is similar to Traveller in many ways, but a bit simpler. The Star Frontiers Alpha Dawn set also includes a good beginner's guide to play.

But RPGs aren't just limited to Fantasy or SF. How do you fancy the idea of being a Samurai, or one of the Three Musketeers, or a Superhero like Spiderman? All these and many more are in RPGs.

How to Get Started

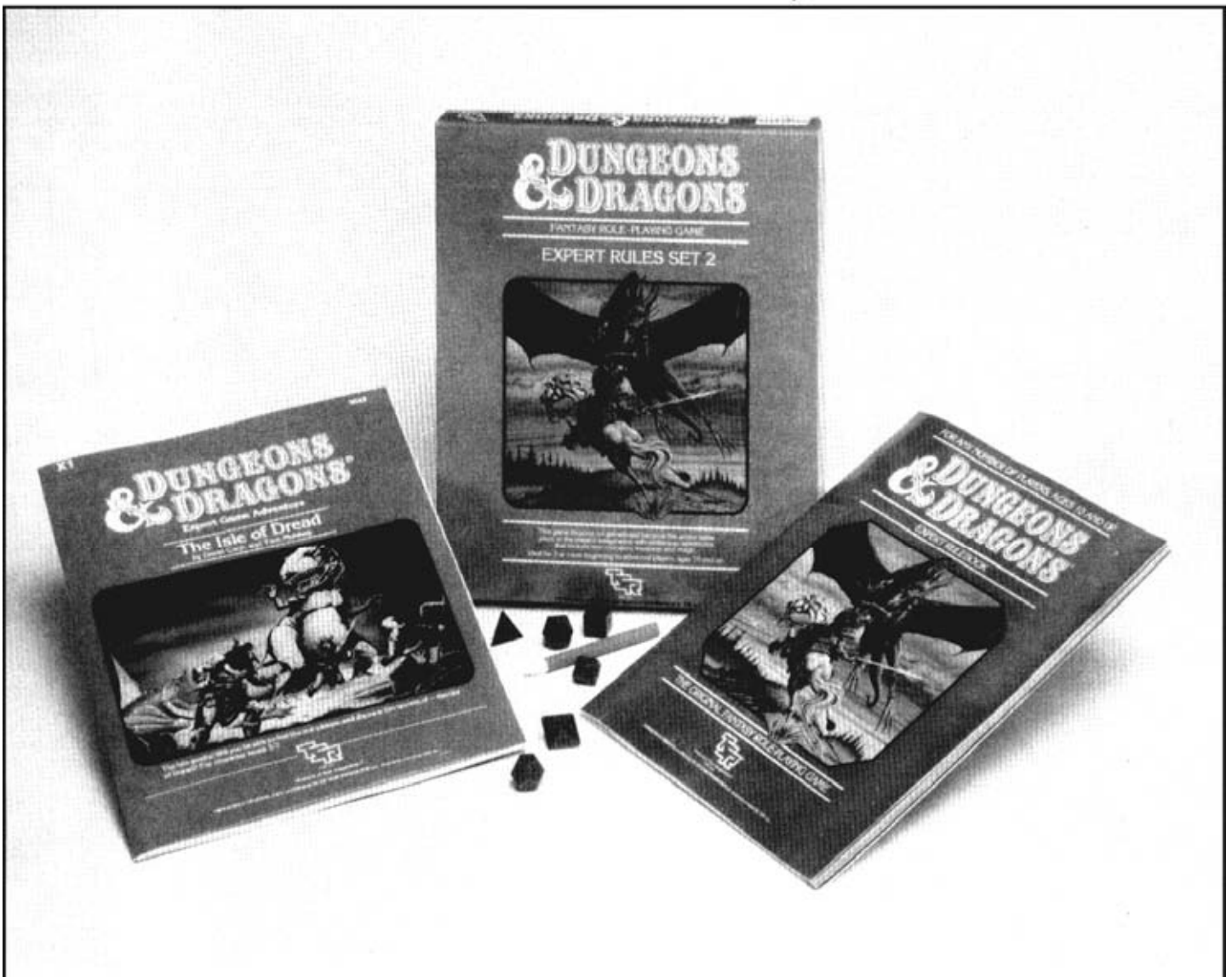
When you go into a games shop there are a confusingly large number of boxes on the shelves – all of which will cost you money – so how do you get started?

One of the best ways is to find a club. Many shops either have notice-boards where people can advertise, or know of groups who play regularly. Magazines have lists of clubs, and many schools have games clubs as well. It may seem a bit strange at first, but most players are really quite friendly and almost never bite visitors! Once you've played a couple of times you'll be in a much better position to decide what you want to do next.

And just think how impressive a Dragon's head will look over the mantelpiece!



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out of the pit

Prizewinners from *Warlock 1*



DOOM DEMON by Andrew Mayo

The DOOM DEMON is the Prince of the Undead and all mankind fears him greatly. He rides a flaming iron chariot, pulled by a huge, two-headed DEVIL DOG, as strong as a cart-horse and utterly loyal to its master. The Doom Demon can only stalk the land at night, when he rides out and roams the Desert of Skulls, southwards from Oyster Bay to the Whitewater River, where his domain ends. It is believed he is tied to the desert in some way – perhaps his mortal form once lived there, many oceans ago. During the day he must lie dormant in his Castle of Black Steel, at the fiery edge of Hell.

The Doom Demon draws his power from the chain of skulls that hangs round his neck. These are the remains of the twelve images of Ciarensia, whose souls he has trapped within their skulls. It is

presumed that he also has some links with the element of fire, for flames stream from his hair and clothes, as well as his chariot. Wherever he goes he leaves a trail of fire, setting alight anything inflammable, scorching a path of fiery destruction across the countryside. His symbol of power is his whip, made from the hair of a hag who attempted to curse him. He kills swiftly and ruthlessly, first hypnotizing his victim with his hollow eyes, then, with a single lash of the whip, destroying the helpless victim's soul, at which point the Devil Dog moves in to feed. The Doom Demon wears a flaming black cape, which sustains his incorporeal, undead form. Only when this is destroyed can the Doom Demon be defeated.

To destroy the Demon would require the following: first, to kill the Devil Dog in the usual way.

DEVIL DOG SKILL 6 STAMINA 8

Second, to evade the Doom Demon's hypnotic stare by using a mirror to reflect his gaze back on to himself.

Third, to rip the cape from his shoulders while he is trapped by his own gaze, and then to cast Holy Water into his eyes. This will bring him back from the dead, making him vulnerable to ordinary weapons. Then he can be fought and defeated in hand-to-hand combat.

DOOM DEMON SKILL 9 STAMINA 12

Apparently only three people have lived after seeing the Doom Demon, all of them Dwarfs who were fishing on the north bank of the Whitewater River as he passed them on the other side. They are believed to live in a small village somewhere on the Pagan Plain.

SHADOW MONSTER by Simon Wood

This peculiar creature is not alive in the ordinary sense of the word but is a product of evil sorcery. Shadow Monsters are generally used by powerful and malevolent sorcerers and necromancers such as Zanbar Bone of the Black Tower as guardians of their seats of power, but not everywhere, as the spell works only in places where the sun's rays fall.



The sorcerer casts an invisible pattern of magic runes on to an area of wall on which the sun shines. When any rash adventurer passes by, he or she throws a shadow on the pattern, activating the

SHADOW MONSTER. The shadow comes to life and, stepping from the wall, attacks its 'double', and with the same **SKILL**. It has a definite physical form and can be harmed by ordinary weapons. If the monster is 'slain' the activating spell is likewise destroyed, otherwise, it continues to function every time an adventurer passes by, but only once a week.

**SHADOW
MONSTER**

SKILL special

STAMINA 20

free. Any adventurer so caught must *Test his or her Luck*, subtracting one from the die roll for each pointed object carried.

Its one weakness is its eyesight. Because it is so sensitive to light it is put off by anything bright and doesn't like to see its own reflection. Warriors in shining plate armour can usually avoid attack from these creatures. It pays to keep your armour clean!

**CAVE
VAMPIRE**

SKILL 12

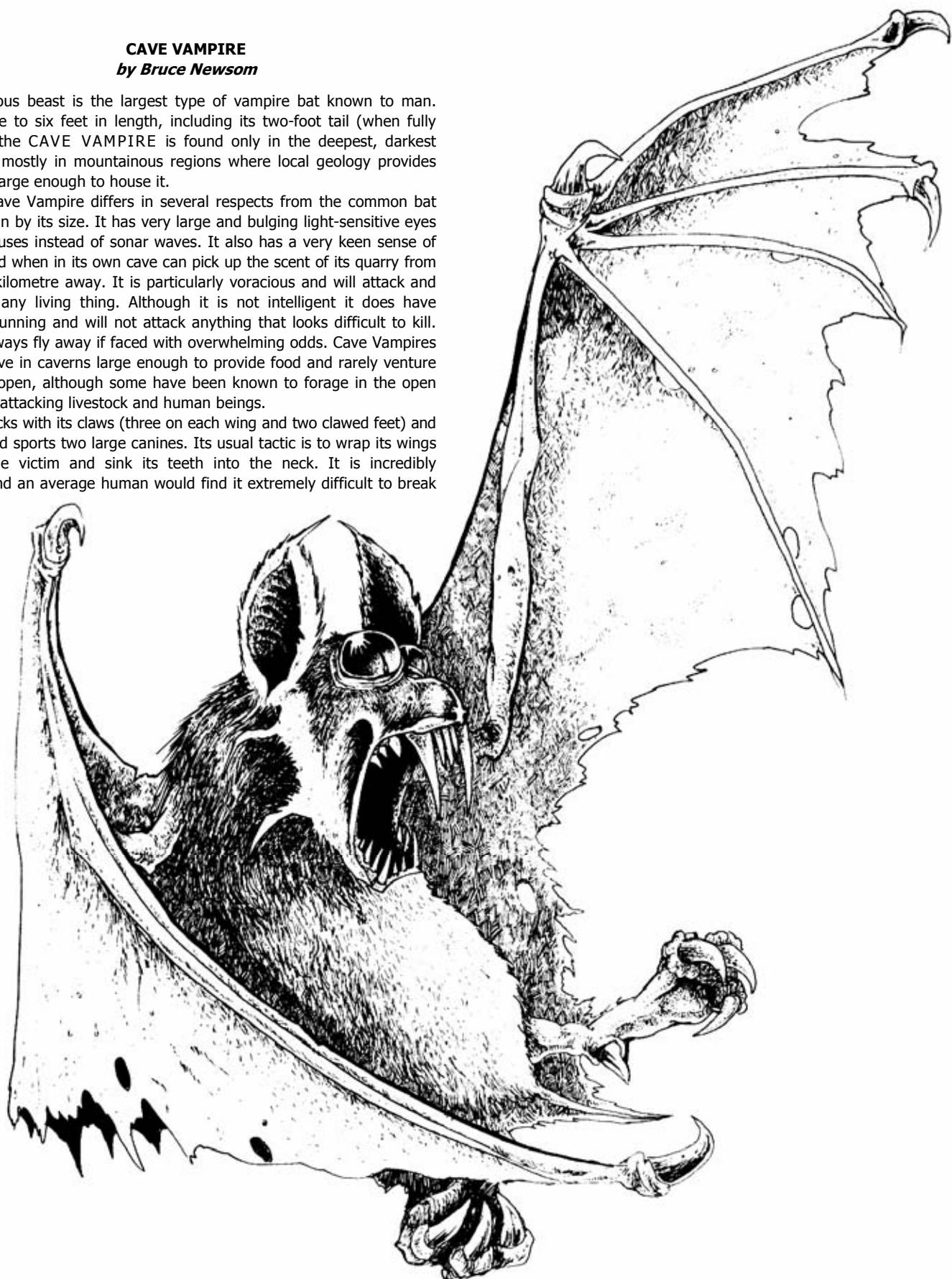
STAMINA 6

CAVE VAMPIRE *by Bruce Newsom*

This vicious beast is the largest type of vampire bat known to man. Some five to six feet in length, including its two-foot tail (when fully grown), the **CAVE VAMPIRE** is found only in the deepest, darkest caverns, mostly in mountainous regions where local geology provides caverns large enough to house it.

The Cave Vampire differs in several respects from the common bat other than by its size. It has very large and bulging light-sensitive eyes which it uses instead of sonar waves. It also has a very keen sense of smell, and when in its own cave can pick up the scent of its quarry from up to a kilometre away. It is particularly voracious and will attack and feed on any living thing. Although it is not intelligent it does have natural cunning and will not attack anything that looks difficult to kill. It will always fly away if faced with overwhelming odds. Cave Vampires usually live in caverns large enough to provide food and rarely venture into the open, although some have been known to forage in the open at night, attacking livestock and human beings.

It attacks with its claws (three on each wing and two clawed feet) and teeth, and sports two large canines. Its usual tactic is to wrap its wings round the victim and sink its teeth into the neck. It is incredibly strong and an average human would find it extremely difficult to break



the WARLOCK'S QUILL

Dear Warlock,
Thank you for an excellent first issue. Having never come across Fighting Fantasy Gamebooks before, I am now addicted! I even tried to cheat by buying *The Warlock of Firetop Mountain* before issue two of *Warlock* came out so I could finish my adventure. You fiendish Half-orcs! You changed it round so I couldn't reach the Warlock's treasure!

Anyway, I have a suggestion to make. Why don't you start a Fighting Fantasy Club? I, for one, would like to join.

Yours enthusiastically,

Harvey Lawrence,
Bushey, Herts.

Hey, that's not a bad idea! Would other readers be interested in a Fighting Fantasy Club? Members could get a membership card, badge, regular newsletter on what's happening in Fighting Fantasy and maybe even a special subscription rate to Warlock magazine if we can twist the arm of the Grand Wizard at Penguin! Let us know what you think - Ed.



Dear Warlock,
I have only one question. How do you get out of the Maze of Zagor? The number of times I have been stuck, lost, disappeared, re-appeared ... I can't stand it! And those four dwarfs are sick of the sight of me! Help!

Yours helplessly,

Charles Boundy,
Basingstoke, Hants.

Nyah, hah, hah. Everyone gets lost in the Maze of Zagor! Good; I hope you stay there till you rot . . . - Ed.

Dear Warlock,
First of all may I commend you and Puffin Books for the excellence of your seven Fighting Fantasy Gamebooks. I am lost for words to describe their superb layout and planning. (*I agree - Ed.*) Secondly, I have some questions about them:

(1) Do the specific instructions (in some books) of the type 'add 3/1 /etc. SKILL / STAMINA; LUCK points' allow you to exceed your Initial scores?

(2) Can the STAMINA obtained from a meal (4 points) be allowed to exceed your Initial score?

(3) Can you leave behind a Gold Piece in exchange for a shield etc. if you are ordered to 'discard one piece of equipment'?

(4) Can you use 'The Eye of Cyclops' and 'The Giver of Sleep', etc., more than once?

(5) Could you explain how to 'battle two creatures as one'?

Yours quizzically,

Jason Rayner,
Luton, Beds.

You are not allowed to exceed your Initial SKILL, STAMINA or LUCK scores unless specifically instructed at a reference. By 'specifically instructed' we mean a message such as: 'You may increase your Initial LUCK score by one point and restore your LUCK to this level.' So the answer to your first two questions is no. You are not allowed to leave behind a Gold Piece - or, for that matter, any Provisions - if you are told to leave one item of Equipment behind. Equipment is listed in the 'Equipment' box on your Adventure Sheet; Gold and Provisions have separate boxes. Thus the answer to 3 is no. But the answer to 4 is yes. You can use both these artefacts more than once if you are given the opportunity. In answer to question 5, all you have to do is pretend you are fighting only one creature, instead of two or more. In WoFTM, for example, you are told to fight the Piranhas as a single creature (SKILL 5, STAMINA 5). When you fight them, just enter 'SKILL 5, STAMINA 5' in the Monster Encounter Box and play as if you were fighting one huge Piranha. Or would readers prefer to roll dice against 150 individual Piranhas, each with, for example, a SKILL of 3 and a STAMINA of 2 . . . ? - Ed.

Each issue we will be publishing a selection of letters sent in from *Warlock* readers. The Warlock's Quill is a forum for suggestions, discussions, queries and comments on Fighting Fantasy Gamebooks. Readers should address their letters to: The Warlock's Quill, Warlock Magazine, Penguin Books, 536 King's Road, London SW10 0UH.



Dear Warlock,

My friend and I have been writing short adventure stories, similar to the Fighting Fantasy Gamebooks, for sometime. We have thought of some excellent ideas, and we would like to know how we should go about getting them published.

We also have a suggestion. As well as having a magazine, *Warlock* - which we think is very good - perhaps you could start a 'Gamebook Club' and advertise it in *Warlock*. We are sure this would attract many people.

Yours hopefully,

Patrick Baughan and Rupert Degas,
Carshalton, Surrey

Someone else who wants a Gamebook Club! Are you listening, Grand Wizard? As far as getting stories published is concerned, the competition announced in Warlock 1 produced many excellent entries. But it is still possible to submit adventures to Warlock for possible inclusion in a future issue. The only thing we ask is please send a stamped, addressed envelope big enough to hold your adventure if you wish it returned to you. Oh, and the slaves in the King's Road editorial offices prefer to read adventures that have been typed. Their eyesight gets bad in the dark dungeons where they are chained to their desks . . . - Ed.





Fighting Fantasy Rules

If you have never played a Fighting Fantasy adventure before, you will notice just by glancing through the following pages that it is not like a story, nor quite like a game: Fighting Fantasy adventures are a little of both. YOU

are the hero of the story, but in order to survive your adventure you must learn the simple game rules given below. These rules are used in conjunction with the *Adventure Sheet* given on pages 16–17. Your *Adventure*

Sheet is your own record of your adventure. You are advised to fill in the *Adventure Sheet* in pencil so that you can rub out previous scores when you start a new adventure.

How to Survive the House of Hell

The House of Hell is a little different from previous Fighting Fantasy adventures. For the sake of those players who are already familiar with the standard Fighting Fantasy rules, the box below highlights the new rules particular to The House of Hell.

Skill, Stamina and Luck

These scores are determined and used in the normal ways. The only exception is that you begin the adventure *unarmed*. You have no weapon. Until you find a WEAPON (which will be indicated with capital letters) in the adventure, you must deduct 3 points from your SKILL score, as rolled at the start. When you find a WEAPON, the text will tell you what SKILL bonus you may add for it. Your *Initial* SKILL is used to set the maximum SKILL score you can have, and also is the SKILL score you roll against if asked to roll against your SKILL.

Fear

As well as surviving your adventure by ensuring that your STAMINA never drops to zero, in *The House of Hell* you must also avoid being *frightened to death*. Before you begin your adventure, roll one die and add 6 to the result. This total will give you the maximum FEAR score you can bear. Your FEAR score is the number of points you can take before being *frightened to death*. During your adventure, you will come across situations where you must, for example, 'Add one (or two, etc.) FEAR points.' Your FEAR score starts at zero and you must add FEAR points as instructed in the text. If your FEAR Score reaches the maximum (as rolled initially – see above), then you are *frightened to death* and must end your adventure. Note that FEAR works in the opposite way to normal SKILL, STAMINA and LUCK scores; you start with zero and *increase* your FEAR score towards your maximum, rather than *subtracting*, as you do with the other scores.

Provisions and Potions

You start with no Provisions or Potions.

Skill, Stamina and Luck

Roll one die. Add 6 to this number and enter this total in the SKILL box on the *Adventure Sheet*.

Roll both dice. Add 12 to the number rolled and enter this total in the STAMINA box.

There is also a LUCK box. Roll one die, add 6 to this number and enter this total in the LUCK box.

For reasons that will be explained below, SKILL, STAMINA and LUCK scores change constantly during an adventure. You must keep an accurate record of these scores and for this reason you are advised either to write small in the boxes or to keep an eraser handy. But never rub out your *Initial* scores. Although you may be awarded additional SKILL, STAMINA and LUCK points, these totals may never exceed your *Initial* scores, except on very rare occasions, when you will be instructed on a particular page.

Your SKILL score reflects your general fighting expertise; the higher the better. Your STAMINA score reflects your general constitution, your will to survive, your determination and overall fitness; the higher your STAMINA score, the longer you will be able to survive. Your LUCK score indicates how naturally lucky a person you are.

Fear

You must also be careful within the House of Drumer that you are not *frightened to death*. As this is a new feature, so far found only in *The House of Hell*, the rules for how your FEAR score is decided – and what effect it has – are explained in the boxed section at the beginning of this page.



Battles

You will often come across pages in the book which instruct you to fight a creature of some sort. An option to flee may be given, but if not – or if you choose to attack the creature anyway – you must resolve the battle as described below.

First record the creature's SKILL and STAMINA scores in the first vacant Monster Encounter Box on your *Adventure Sheet*. The scores for each creature are given in the book each time you have an encounter.

The sequence of combat is then:

1. Roll the two dice once for the creature. Add its SKILL score. This total is the creature's Attack Strength.
2. Roll the two dice once for yourself. Add the number rolled to your current SKILL score. This total is your Attack Strength.
3. If your Attack Strength is higher than that of the creature, you have wounded it. Proceed to step 4. If the creature's Attack Strength is higher than yours, it has wounded you. Proceed to step 5. If both Attack Strength totals are the same, you have avoided each other's blows-start the next Attack Round from step 1 above.
4. You have wounded the creature, so subtract 2 points from its STAMINA score. You may use your LUCK here to do additional damage (see next page).
5. The creature has wounded you, so subtract 2 points from your own STAMINA score. Again you may use LUCK at this stage (see next page).
6. Make the appropriate adjustments to either the creature's or your own STAMINA scores (end your LUCK score if you used LUCK – see next page).
7. Begin the next Attack Round (repeat steps 1-6). This sequence continues until the STAMINA score of either you or the creature you are fighting has been reduced to zero (death).

Fighting More Than One Creature

If you come across more than one creature in a particular encounter, you must fight the first creature. If you defeat it, you then attack the second creature.



Weapons

You begin *The House of Hell* adventure with no weapon. As with other Fighting Fantasy adventures, your SKILL score reflects your combat ability with a weapon. So, before you start off on your adventure, deduct 3 points from your SKILL score and note this 'starting SKILL'. Do not, however change your *Initial SKILL* as this is still used to determine the maximum SKILL you have, and is also used if you must make rolls against your SKILL. If you find a WEAPON (which will be identified with capital letters) during the adventure, the text will tell you how many SKILL points the WEAPON allows you to add. These points are added to your 'starting SKILL', not your *Initial SKILL*.



Luck

At various times during your adventure, either in battles or when you come across situations in which you could either be *Lucky* or *Unlucky* (details of these are given on the pages themselves), you may call on your LUCK to make the outcome more favourable. But beware! Using LUCK is a risky business and if you are *Unlucky*, the results could be disastrous.

The procedure for using your LUCK is as follows: roll two dice. If the number rolled is equal to or less than your current LUCK score, you have been *Lucky* and the result will go in your favour. If the number rolled is higher than your current LUCK score, you have been *Unlucky* and you will be penalized.

This procedure is known as *Testing your Luck*. Each time you *Test your Luck*, you must subtract one point from your current LUCK score. Thus you will soon realize that the more you rely on your LUCK, the more risky this will become.

Using Luck in Battles

On certain pages of the book you will be told to *Test your Luck* and will be told the consequences of your being *Lucky* or *Unlucky*. However, in battles, you always have the option of using your LUCK either to inflict a more serious wound on a creature you have just wounded, or to minimize the effects of a wound the creature has just inflicted on you.

If you have just wounded the creature, you may *Test your Luck* as described above. If you are *Lucky*, you have inflicted a severe wound and may subtract an extra 2 points from the creature's STAMINA score. However, if you are *Unlucky*, the wound was a mere graze and you must restore 1 point to the creature's STAMINA (i.e. instead of scoring the normal 2 points of damage, you have now scored only 1).

If the creature has just wounded you, you may *Test your Luck* to try to minimize the wound. If you are *Lucky*, you have managed to avoid the full damage of the blow. Restore 1 point of STAMINA (i.e. instead of doing 2 points of damage it has done only 1). If you are *Unlucky*, you have taken a more serious blow. Subtract 1 extra STAMINA point.

Remember that you must subtract 1 point from your own LUCK score each time you *Test your Luck*.



Restoring Skill, Stamina, Luck and Fear

Your SKILL, STAMINA and LUCK scores may change during your adventure. Your SKILL will increase (from 'starting SKILL') if you find a WEAPON. Your STAMINA will drain as you fight creatures, and may be restored by eating or resting as instructed by the text. Your LUCK will run out, as you must deduct one LUCK point each time you *Test your Luck*. Occasionally a particularly lucky find or encounter may restore some of your LUCK. Your FEAR score is built up as you go through the adventure; each time you get frightened, you will add to your FEAR score. Occasionally, when you get the opportunity to relax, the text may instruct you to deduct points from your FEAR.

Note that any bonuses you are awarded can never be used to exceed your *Initial SKILL*, STAMINA and LUCK scores, nor make your FEAR score a minus number.

ADVENTURE SHEET

SKILL

Initial Skill = Starting Skill = (Initial Skill - 3):

STAMINA

Initial Stamina =

LUCK

Initial Luck =

ITEMS OF EQUIPMENT CARRIED

FEAR

Maximum Fear = Current Fear (Starts at zero):

NOTES

EVIL ENCOUNTER BOXES

Skill=

Stamina=

Skill=

Stamina=

Skill=

Stamina=

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BACKGROUND

The rain spatters the windscreen relentlessly. You can see no more than a watery gloom as you strain forward over the steering-wheel to see the road ahead. Although the wipers flap valiantly, they are fighting a losing battle, as the rain drives harder and harder. Your foot eases off the accelerator; the headlights struggle to light up the road.

Damn! You curse the white-haired old man who sent you off along this bumpy track. Probably he meant the second turning on the left – or even a right turning. The old fool. Perhaps this is his idea of a joke. After all, didn't you notice a mischievous glint in his eye? Something vaguely sinister?

But what sort of nonsense is this? So you've taken a wrong turn and got caught in a downpour in the night. The rain will ease off soon – it can't possibly keep up this deluge for long – and then you'll be able to . . . *WATCH OUT!!!*

You spin the wheel frantically to the left to avoid the figure which, from nowhere, shows up in the headlights. The car bumps and jolts as it bounces over the rocky roadside and thumps into a ditch.

You collect your thoughts. You are unhurt, but shaken. Then you remember what has happened. *The body!* You must have hit the figure which appeared; there was no way you could have avoided him. You spring out of the car, praying that he is still alive.

Your clothes soak up the rain as you hobble back to the road. In the darkness it is difficult to see anything. *But there is no sign of a body!* You consider the situation. Are you certain that it was someone and not a trick of the light? Yes. You can remember the arms held up in fright as the car collided, and the look of anguish on his face. His *face!* There was something familiar about that face. A man you recognize. An old man, with white hair . . .

Your heart leaps: No, *impossible!* With a shiver of fear you race back to the car, jump inside, force the key into the ignition and twist it

violently! The starter coughs, splutters and dies. Again you hit the key but this time a single shudder is all the engine can manage. You grasp the wheel with your hands and shake it desperately as if to force some life into the car. But the battery is dead. Your car is certainly not budging from the ditch that night.

Your situation is hopeless. But now the plight of your car is paramount. Where can you get help? You passed a garage at Mingleford, but that was some twenty miles away.

As if in answer, a light appears in the distance. Someone has switched on a bedroom light. What a stroke of luck! It was at least fifteen miles since you passed the last house and you happen to have broken down just a short distance from someone's home.

You take your bag from the back seat, button up your coat and open the door. From outside the car, you can see the building more clearly. Just ahead, a drive winds up to the left, leading up to a large house. It is a good five minutes' walk away. And by the time you reach it, you will be drenched. But how else can you call the garage? You can't afford to miss tomorrow's appointment. No; go you must. Anyway, you'll probably be able to dry off inside after phoning the garage.

You slam the door, turn up your collar and set off for the house. A crack of lightning lights it up clearly for you but, in your preoccupation with the rain, the warning from above is wasted on you. The house is old – very old – and in a shocking state of repair. The light in the window is flickering. Most likely an oil lamp – certainly not electric. And you don't notice a fact that may have turned you away anyway: there is no telephone line to the house.

As you climb the steps to the front door, little do you realize what fate has in store for you that night. Tonight is going to be a night to remember . . .





1

You climb the creaking steps up to the front door and pause to shake the rain from your clothes. You are *drenched*, and feeling decidedly uncomfortable. There are no signs of life from inside the house; in fact the whole place looks completely deserted. This thought dawns on you and you step back once more into the rain to look up at the lit bedroom window which attracted your attention earlier. Nothing. No lights. Perhaps whoever it was has gone to sleep. *Yes, of course*, you think. Its five minutes to midnight. Everyone will be asleep by now. And they won't be too happy about being disturbed by a soaking wet stranger in the middle of the night! But you have no choice. You step up to the front door. An elaborate brass knocker hangs in the middle of the door. There is also a bell-pull hanging down beside the door. Will you pull the cord (turn to **150**) or rap the door with the knocker (turn to **175**)?

2

Do you have any garlic with you? If so, turn to **59**. If you have a gold ring edged with rubies, turn to **180**. If you have both of these, you may choose to use either. If you have neither, choose another weapon and turn to **36**.

3

The wine is impeccable: a fine vintage. Soup follows, and then you may choose either lamb (turn to **31**) or duck (turn to **112**) for your main course. Or will you tell your host that you have already eaten and you are not hungry (turn to **57**)?

4

In the nick of time, you spring aside as the chair speeds past you and crashes into the wall behind. You escape injury, but you must add a FEAR point. If you can, you had better leave the room before the POLTERGEIST inside does you some real damage! Turn to **120**.

5

This hallway is short and only a single door leads off it. A sign on the door reads 'The Lucretia Room'. If you wish to enter this room, turn to **21**. If you would prefer to turn back and head straight on down the passage, turn to **105**.

6

You taste the liquid. It is red wine! You drink some more down and it warms you; you start to feel a little light-headed. Then you start to feel dizzy. A pain stabs in your stomach, and you double over. But there is no relief from this pain. For you have drunk a bottle of poisoned wine! In a few moments you will lose consciousness and in five minutes you will be dead. You will never make tomorrow's appointment after all . . .

7

With a superhuman effort, you beat down the hypnotic power of the eye and slam the book shut. Replacing it on the shelf, you rub your eyes. Although a little dazed, you are safe. But you decide to leave this room without delay. Turn to **46**.

8

Are you using the Kris knife? If not, your blow has not harmed the Earl. He cannot be harmed by any weapons but the Kris knife. Without this weapon you will struggle in vain against him until he eventually takes your life. But if you have this weapon, you may continue the fight. Return to **155** and finish the battle. If you win, remember to turn to **185**.

9

The room you enter is a drawing-room. A table with six chairs stands in the centre of the room. At one end is an enormous painting of a country scene, perhaps portraying the area many years ago. On the opposite wall, stretching from the floor to the ceiling, is a full-length mirror. Velvet curtains line the wall opposite the door. You step up to admire the painting, then turn to face the mirror. A shock is in store: *it casts no reflection of you!* Add 1 FEAR point. You walk closer to the mirror but still no reflection appears, although you can see the table and the wall behind you clearly. You walk right up to it and feel its surface. Your hand passes right through the glass! Pulling back quickly, you consider the situation. Will you leave the room (turn to **169**), step into the mirror to see what is hidden behind it (turn to **18**) or investigate the room further (turn to **24**)?

10

The footsteps get louder and then stop. *You cannot see anything!* By the sound of the footsteps, whoever was coming should be standing right in front of you. You start to sweat, and must add 1 FEAR point. A pain in your chest grips you and starts to grow. It is as if an invisible enemy is grasping your heart and squeezing! But you still cannot see anything. You fight the pain and resounding laughter echoes in your ears. Something *is* standing there! You struggle to escape. Fight this INVISIBLE ENEMY. Although you will do him no harm, his STAMINA Score reflects the grip which he has on you; if you reduce his STAMINA to zero, you will break free and can escape by running down the hallway and turning right. Turn to **178** if you escape.

INVISIBLE
ENEMY SKILL 10 STAMINA 4



11

You grip the handle, turn it and slowly pull the door open. The noise of the storm raging outside becomes louder. You start to walk through the doorway, but stop and gasp, your eyes frozen wide open! Before you, standing in the doorway, is a hooded figure! But its face is not human. Instead, the head is that of a goat and its mouth is red with blood, which drips on to the ground. Its dead eyes stare vacantly upwards. The sight is terrifying, and you must add 3 FEAR points. You slam the door in its face and race back upstairs as fast as you can. Turn to **88**.

12

The pitch increases as the onlookers join hands and circle the altar. The priest raises his knife into the air and lets out a frenzied scream as he drives the dagger through the girl's heart. You force yourself to look away as the woman dies and, as you do so, you notice another passageway leading off from the room. You look back at the gathering. They are all busying themselves with the sacrifice, smearing the unfortunate victim's blood all over themselves. You seize your opportunity and run for the passage. *Test your Luck*. If you are *Lucky*, turn to **127**. If you are *Unlucky*, turn to **95**.

13

The box rattles. There is something solid inside. You undo the catch and open the lid. Inside the box are two keys. You try one of the keys in the door. It fits and turns. You may now leave the room. The other key has the number 114 cast in it. The passageway runs a little further along and then turns to the left. You follow it round. Turn to **55**.

continued on p.33

FIGHTING FANTASY COMPETITION

HAVE YOU DESIGNED A MULTI-PLAYER FIGHTING FANTASY ADVENTURE?

£100 in prizes to be won!

In *Fighting Fantasy*, the role-playing game, two scenarios are described. In the role of GamesMaster, readers can send their friends off on Fighting Fantasy adventures in *The Wishing Well* and *Shaggradd's Hives of Peril*. Suggestions are given at the end of the book for designing your own FF adventures. And now Penguin are offering cash prizes for the best scenarios sent in by readers!

HOW TO ENTER

Using the rules system described in *Fighting Fantasy*, design your own fantasy adventure. It could be based in a dungeon, a wilderness, a temple, or anywhere else you like. Follow the presentation used in *Fighting Fantasy* to draw a map, and describe each room or 'encounter area'. Descriptions of each area should be laid out as in the book itself, with an underlined section for any descriptions to be read out to the adventurers, and a key map in the top right corner. Actual drawings of each area are not necessary.

FIRST PRIZE £50

FIVE RUNNERS UP PRIZES OF £10 EACH

RULES

1. All entries must be accompanied by the official entry token. Name, full address and age must also be given.
2. All entries must consist of a complete adventure of not less than twenty rooms or encounter areas. The games system described in *Fighting Fantasy* should be used.
3. Entries should be neatly presented, preferably typed, on A4 paper, double-spaced, on one side of the paper only and with wide margins. Neat handwritten entries are acceptable.
4. Winning entries will be judged on the basis of inventiveness and originality. If, in the judges' opinion, none of the entries is of a sufficiently high standard, the first prize will not be awarded. The judges' decision is final and no correspondence will be entered into.

FIGHTING FANTASY BOARD GAME

Designed by Ian Livingstone, *Market Mayhem* is the first Fighting Fantasy board game and can be played by three to fifteen gamers. All you need to do is to pull out the board sheet and the card sheet from the centre of the magazine and stick them firmly on to thin card. Make sure that the card sheet is glued all over, otherwise the counters and their backing cards might part company! To avoid losing vital pieces, try to keep the cards and counters in envelopes in between games.

Write and let us know how you get on!

5. No employee of Penguin Books Ltd may enter this competition.

6. The closing date for this competition is 31 January 1985. Overseas entries will be accepted until 31 May 1985.

7. Prizewinners will be contacted by post no later than 30 April 1985. A full list of prizewinners will be available from Penguin Books Ltd, 536 King's Road, London SW10 0UH after that date. (Overseas: 31 August 1985.)

8. Entries are not returnable, so entrants are strongly advised to keep a copy of their entries.

9. It is a condition of entry that all entrants agree to abide by the rules.

10. Entries should be sent to:

Warlock Competition
Penguin Books Ltd
536 King's Road
London SW10 0UH
England

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ADVENTURE
COMPETITION
TOKEN

MARKET MAYHEM

BY

IAN LIVINGSTONE

This adventure is designed to give several players the opportunity to take part in a fast action Fighting Fantasy Role-playing Game, using unfamiliar characters with unusual objectives. In *Market Mayhem* many natural enemies are brought together in the marketplace of Port Blacksand—the dreaded City of Thieves. One of the players must volunteer to act as GamesMaster (referee) in order to control the game and direct the Non-Player Characters. The game will inevitably evolve into a multi-player brawl, of which the ultimate survivor will be declared the winner. While counters are provided, the game would be visually enhanced by the use of 25mm scale miniature figures like those produced by Citadel Miniatures. In order to play *Market Mayhem*, players should be familiar with the rules of the Fighting Fantasy Gamebooks. Additional rules relevant to *Market Mayhem* are given below. These should be read by both the GamesMaster and players.

Equipment

Game Board
Counter Sheet
Character Card Sheet

Rules

The *Game Board* portrays the area on which the combat is to be fought. A square grid has been superimposed over the terrain features printed on the Game Board in order to regularize movement and combat.

The *Counters* represent the various Player Characters and Non-Player Characters. The number printed on each counter is purely for identification of the Player and Non-Player Characters.

The individual *Character Cards* should be first cut out from the sheet provided using scissors or a sharp knife. Each card gives the full abilities and objectives of all the Player and Non-Player Characters.

Market Mayhem is designed for 3–14 players, each in control of a Player Character. The GamesMaster controls the Non-Player Characters. Having read the scenario, the GamesMaster should deal out one Player Character card to each player. The GamesMaster then places the Non-Player counters (or figures) on the Game Board. In some instances, cards which are *not* drawn as a Character must be included in the game as

Non-Player Characters. These Player Character cards are marked with an asterisk.

An outline physical description should be given by the GamesMaster of all the Player and Non-Player Characters involved in the combat. Mention should be made of any visible armour and weapons, race, sex and mode of dress. (The task will be greatly simplified with the use of 25mm scale miniature figures in the place of counters.) Having read their objectives, players begin to place their counters (or figures) on the Game Board, at their designated starting-points.

A Game Turn consists of a *Movement Phase* followed by a *Combat Phase*. After the GamesMaster has moved some or all of the Non-Player Characters, the players take it in turn (clockwise around the table) to move their Characters.

If any Characters or Non-Player Characters are in adjacent squares during any part of the *Movement Phase*, a *confrontation* takes place. This might simply be a conversation between the two players or may result in combat. A player whose Character has not moved during a *Game Turn* may not move

that Character if he or she is to engage in combat as a result of a confrontation caused by the movement of another player's Character.

A *Combat Phase* is equivalent to an *Attack Round* in the rules of Fighting Fantasy. At the end of the *Combat Phase*, the next *Movement Phase* takes place, except where players engaged in combat elect to continue combat.

If a Character is not close enough to another Character to engage in combat, a weapon may be hurled if it has already been picked up; for instance, during a previous *Movement Phase* a Character may have moved to a square adjacent to where the missile was situated and stated that he or she is picking it up. To decide whether or not a hurled weapon hits its target (assuming it is in range), roll two dice. If the total is the same or less than the Character's SKILL, the target will be hit. If the total is higher, the target will be missed. However, add 1 to the total rolled for each square away the Character stands from his or her target. The hurling of a missile counts as a *Combat Phase*.

Missiles

Maximum Range (in squares)

Damage (reduction in target's STAMINA)

Clog	4	1
Pot	4	2
Pan	4	2
Bucket	3	2
Statuette	5	2
Bottle	5	2
Log	3	2
Dagger/Knife/Dart	6	2
Arrow	10	2

If a Character is able to use magic, a spell may be cast during a Game Turn at any time, in addition to Movement or Combat. How

ever, Magic Items and Spells can only be used once during the game.



FIGHTING FANTASY BOARD GAME

PULL OUT





NAME: Bruno*
SKILL: 7
STAMINA: 17
RACE: Human
MOVEMENT: 4

WEAPONS: Dagger

MAGIC ITEMS: None

SPELLS: Truce (This can be used to stop somebody attacking during one *Combat Phase*.)

MISSION: You are down on your luck and have resorted to alchemy during recent months for a living. However, you have not been able to perfect the mixture of potions and are selling fake potions of invisibility at the market. You hate most dwarfs as one once stole your spell book.

START AT: K10



NAME: Denzil
SKILL: 9
STAMINA: 17
RACE: Human
MOVEMENT: 4

WEAPONS: Shortsword and shield

MAGIC ITEMS: None

SPELLS: None

MISSION: You look like a wandering minstrel, but have been hired by the local baron to assassinate a troublemaker who has been inciting villagers to revolt against recent tax increases. You know this troublemaker is fat, and often vents his feelings on the speakers' platform in the village square. You love starting fights between other people.

START AT: F12



NAME: Deraco
SKILL: 8
STAMINA: 17
RACE: Human
MOVEMENT: 4

WEAPONS: Cutlass and three throwing knives

MAGIC ITEMS: None

SPELLS: None

MISSION: You have just arrived ashore after six months at sea and are very drunk. You are looking for a good time and especially enjoy offending landlubbers.

START AT: H6



NAME: Keesh
SKILL: 8
STAMINA: 15
RACE: Dwarf
MOVEMENT: 3

WEAPONS: Hammer

MAGIC ITEMS: None

SPELLS: None

MISSION: You are drunk and looking for a present to give to your wife to make up for the fact that you have not been home for three days. Naturally, you hate half-orcs, but neither are you particularly keen on humans as you suffer from a gross inferiority complex.

START AT: D12



NAME: Meriella
SKILL: 7
STAMINA: 15
RACE: Elf
MOVEMENT: 4

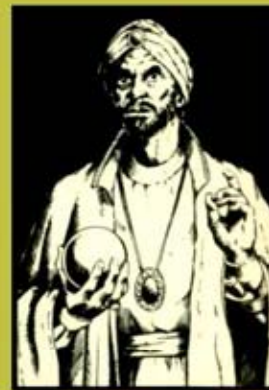
WEAPONS: Dagger

MAGIC ITEMS: None

SPELLS: Immobility (This immobilizes any person or creature for three *Movement Phases*.)

MISSION: You have travelled far in search of your twin sister who was kidnapped by pirates some months ago, and will not rest until you have rescued her. You hate most men, especially seafarers.

START AT: G2



NAME: Misk*
SKILL: 7
STAMINA: 16
RACE: Human
MOVEMENT: 4

WEAPONS: Dagger

MAGIC ITEMS: Ring of Invisibility (Nobody will be able to attack you for three *Game Turns*, although you will be able to attack as normal.)

SPELLS: None

MISSION: You have just returned from a treasure-hunting expedition and are looking for an assassin who ran off with your share of the loot. You are now masquerading as a fortune-teller in the market-square.

START AT: B12



NAME: Ragnar
SKILL: 7
STAMINA: 16
RACE: Half-elf
MOVEMENT: 4

WEAPONS: Shortsword

MAGIC ITEMS: Potion of Skill (This will add 2 to your *SKILL* score for three complete *Game Turns*.)

SPELLS: None

MISSION: You are passing through the village, but have stopped to buy some food. You hate dogs as a wild pack once attacked you and tore out your left eye. You never miss a chance to kick a dog or its owner, or both.

START AT: H16



NAME: Vartan
SKILL: 9
STAMINA: 18
RACE: Human
MOVEMENT: 4

WEAPONS: Two-handed sword

MAGIC ITEMS: None

SPELLS: None

MISSION: You have just returned from battle and are in need of food and fun. You are always willing to fight anybody or anything for money. You are very short-tempered and will attack at the slightest provocation.

START AT: E15



NAME: Yam-Yi
SKILL: 8
STAMINA: 18
RACE: Human
MOVEMENT: 3

WEAPONS: Quarterstaff

MAGIC ITEMS: None

SPELLS: Control Animals (This can be used to make any animal obey your command for three *Game Turns*.)

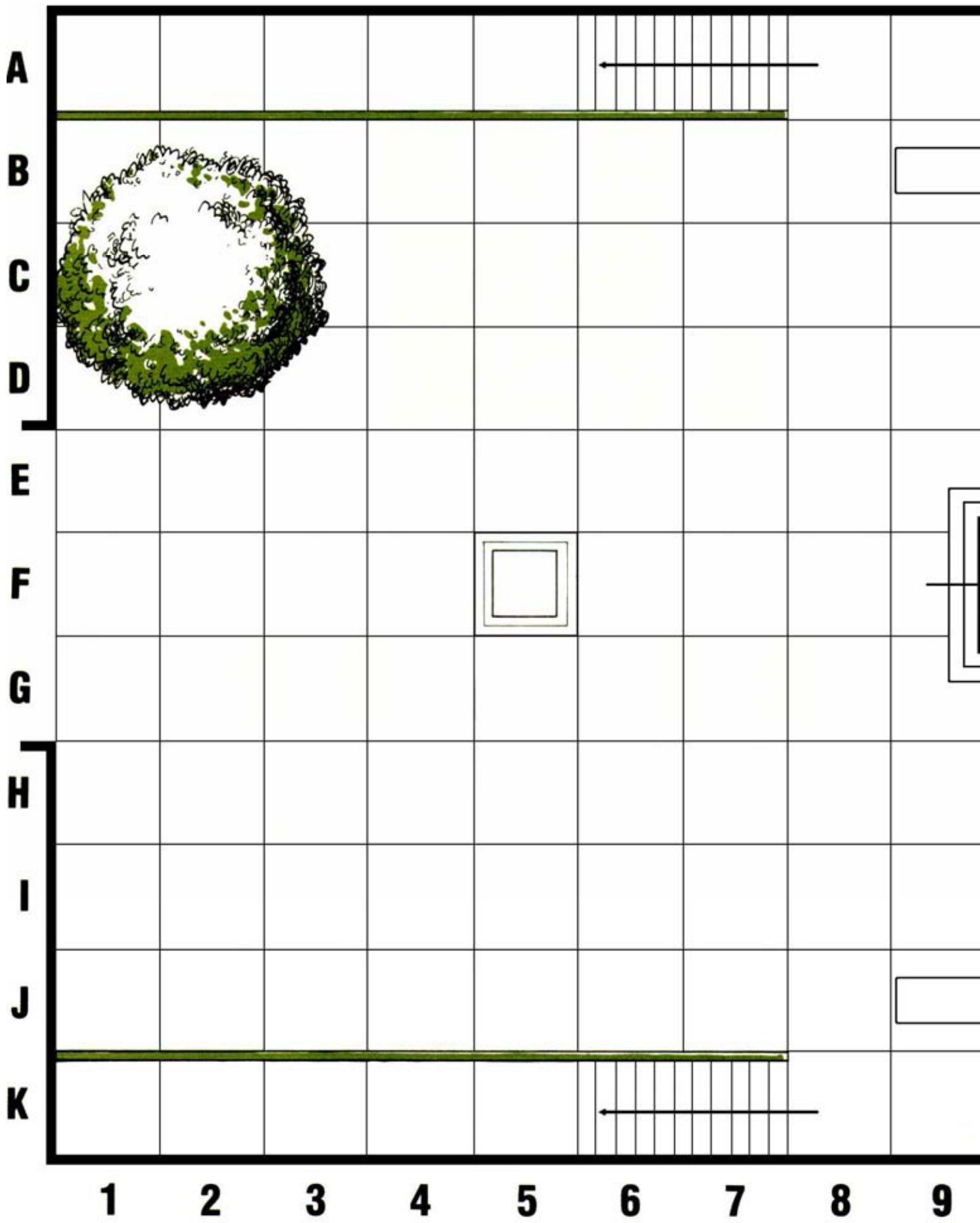
MISSION: You are looking for a statuette which has been stolen from your personal shrine. You've recently heard that a stall in the market is selling statuettes.

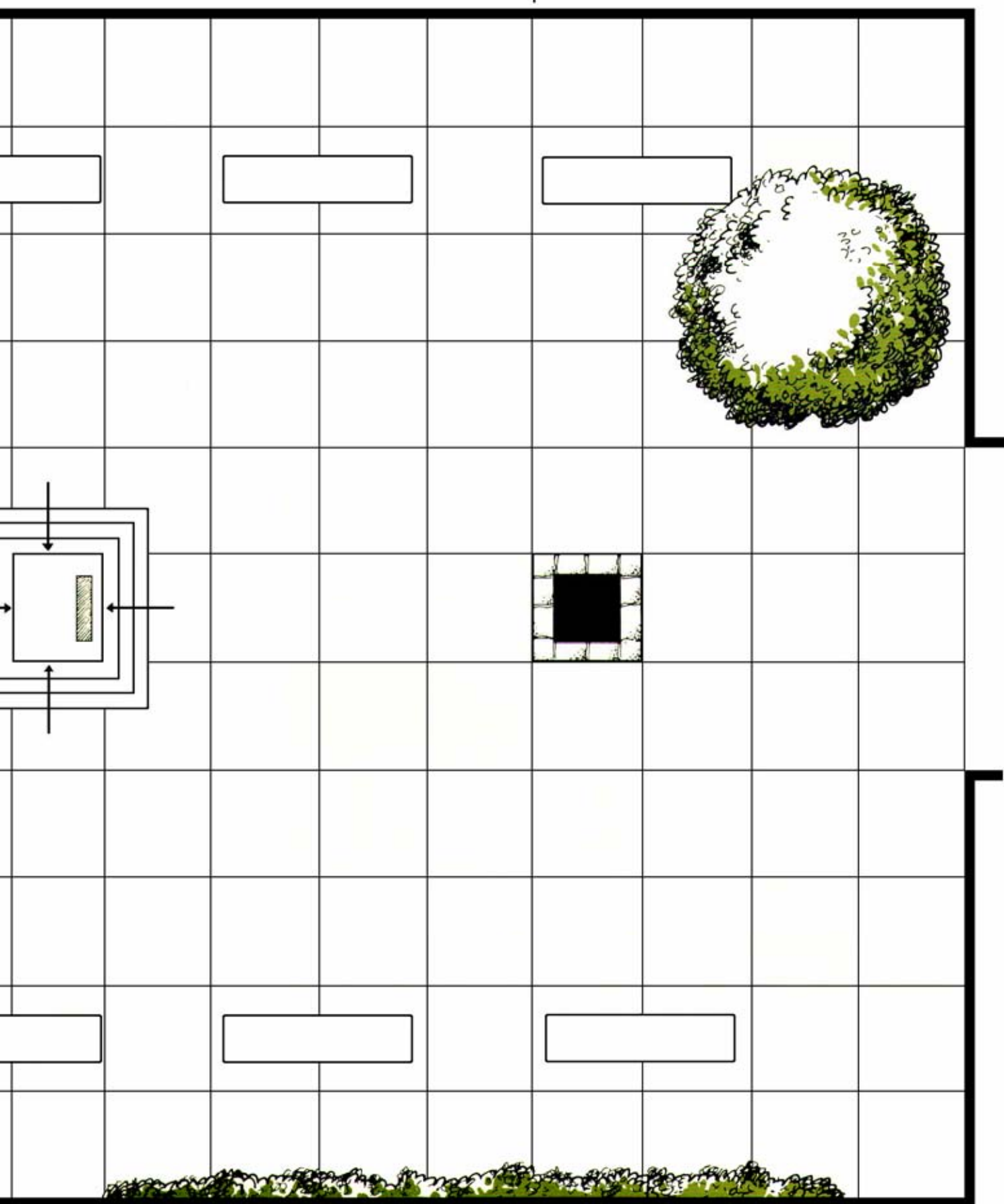
START AT: H11

FIGHTING FANTASY BOARD GAME

PULL OUT







10 11 12 13 14 15 16 17 18

FIGHTING FANTASY BOARD GAME

PULL OUT



FIGHTING FANTASY BOARD GAME

PULL OUT



Background

While players are becoming acquainted with their Player Characters, the following description should be read out aloud by the GamesMaster:

You are walking round the market of Port Blacksand, the notorious City of Thieves on the west coast of Allansia. Many of you have arrived for a specific purpose; others are just passing through.

Today there are many side-shows in the market-square besides the usual stalls. It is early morning and the market is not yet crowded.

The Game Board represents the market-square. It is a stone-cobbled area formed by various buildings backing on to one another. There are two entrance points; one at the north end and one at the south end of the market. There are two sets of stairs leading to two wooden balconies eight feet above ground level on which the guard watches the proceedings of the day. There is ivy climbing up the northern end of the eastern wall.

There are two trees at either end of the market which can be climbed instead of normal movement. Down the central passage of the market, from south to north, is the platform for public speeches, a pillory and a water-well.

Location of Non-Player Characters' Counters

Old Sam: D1
Kazill: I15 (and bear: J15)
Borrn: B1
Darrion: H13 and Liza: J13
Zoe: A10
Gaffin: A6
Kessy: A4
Elly: K4
Argus: C18
Loriella: F9
Carig: C15 (Dagma: B15; Keshi: B14)
Tomron: F14
Market Guard: A14

Location of Item Counters

Clogs: 3 at B4 and 3 at B3
Pots/Pans: 3 at J3 and 3 at J4
Buckets: 1 at A7, 1 at D18 and 1 at B10
Statuettes: 3 at J6 and 3 at J7
Logs: 3 at C17
Bottles: 4 at J9 and 4 at J10
Spade: 1 at A9

Description of Non-Player Characters

All NPCs have a movement rate of 3 squares.

Old Sam the Beggar (SKILL 4, STAMINA 5). He is very jealous of his begging-patch and spits at other traders who encroach on his area.

Kazill (SKILL 6, STAMINA 9). He is the master of a muzzled black bear (SKILL 10, STAMINA 18) which is tethered by a chain to the wall. It will dance when asked by Kazill for 1 Gold Piece.

Borrn (SKILL 6, STAMINA 8). He is a fire-eater and will perform all day.

Darrion (SKILL 7, STAMINA 9). He is a knife-thrower and will have between one and six daggers in his possession at any one moment. The remaining daggers will be pinned around Liza, a neutral female (SKILL 5, STAMINA 7), who is his wife and target.

Zoe (SKILL 6, STAMINA 8). She is a market-trader selling fruit and vegetables.

Gaffin (SKILL 8, STAMINA 9). He is a market-trader selling meat and fish. He holds a meat cleaver.

Kessy (SKILL 5, STAMINA 8). She is a market-trader selling clothes and wooden clogs.

Elly (SKILL 5, STAMINA 8). She is a market-trader selling kitchen utensils.

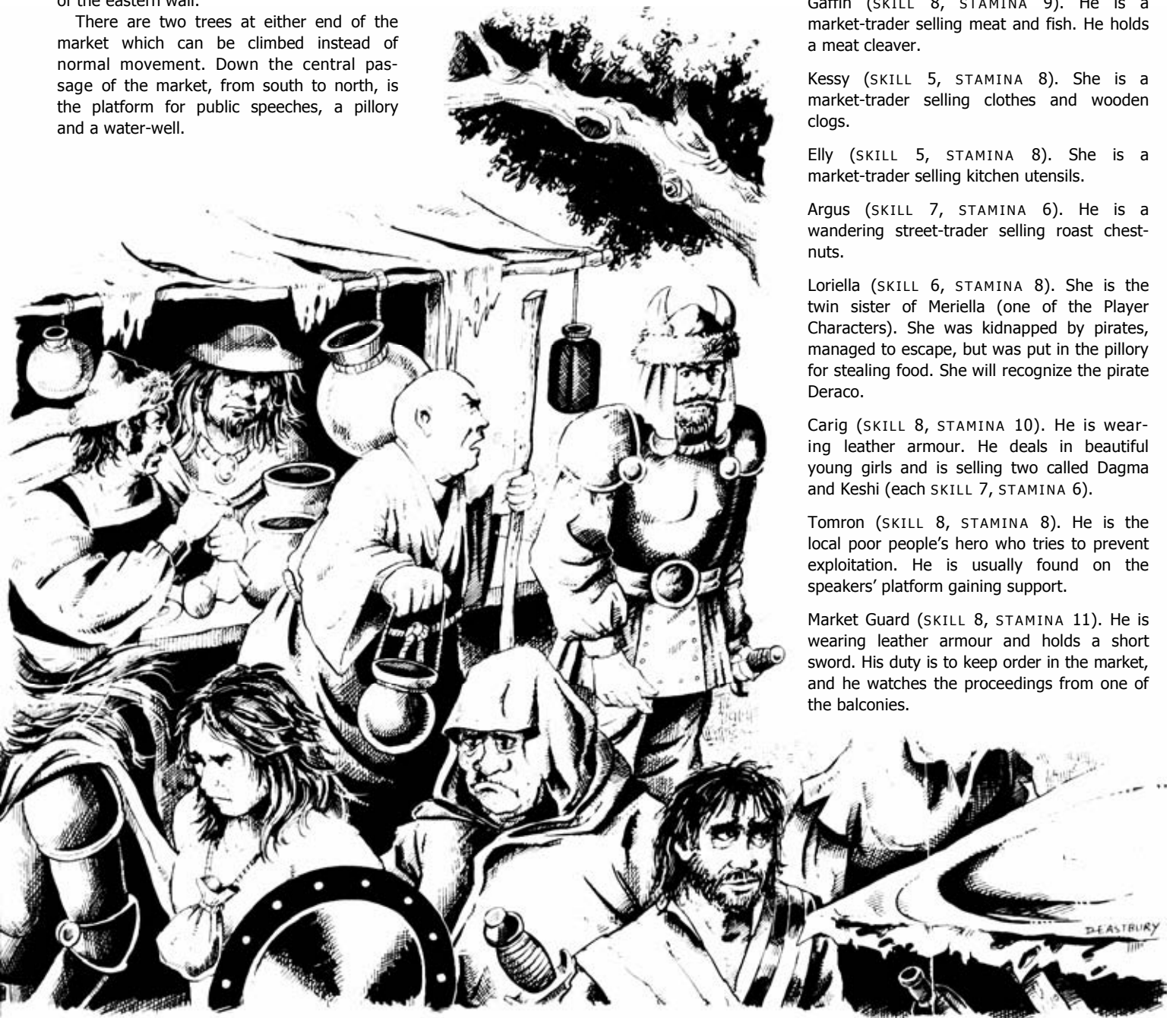
Argus (SKILL 7, STAMINA 6). He is a wandering street-trader selling roast chestnuts.

Loriella (SKILL 6, STAMINA 8). She is the twin sister of Meriella (one of the Player Characters). She was kidnapped by pirates, managed to escape, but was put in the pillory for stealing food. She will recognize the pirate Deraco.

Carig (SKILL 8, STAMINA 10). He is wearing leather armour. He deals in beautiful young girls and is selling two called Dagma and Keshi (each SKILL 7, STAMINA 6).

Tomron (SKILL 8, STAMINA 8). He is the local poor people's hero who tries to prevent exploitation. He is usually found on the speakers' platform gaining support.

Market Guard (SKILL 8, STAMINA 11). He is wearing leather armour and holds a short sword. His duty is to keep order in the market, and he watches the proceedings from one of the balconies.



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14

'Is that so?' he asks. 'Then why are you here?' Will you tell him that you are an outsider, trying to escape from the house (turn to **104**) or will you pretend to be a servant of the Earl of Drumer (turn to **167**)?

15

You step into the room and close the door behind you. The room is empty and you breathe a sigh of relief, falling back against the door to catch your breath. Will you rest in the room (turn to **38**) or try the window for a means of escape (turn to **172**)?

16

The butler brings in a plate of cheese and a steaming pot of coffee. He cuts you a portion of cheese and pours your coffee into a china cup. The conversation continues. Turn to **43**.

17

You grab the door handle and twist it. The door is locked! The voice laughs at your futile attempt to escape. 'No, my friend,' it chuckles, 'you cannot escape from this room. The only escape you are going to make now is from life itself!' Add 1 FEAR point and turn to **132**.

18

Behind the mirror is a small chamber with a door leading onwards. The door is strong and is firmly locked. Some carvings on the door may hold the secret of how it may be opened, but you cannot decipher them. In the room behind you, sounds of people can be heard. You decide to stay where you are until the room goes quiet, then you step back through the mirror and leave the drawing-room. Turn to **169**.

19

The little man stares once more into the room, shrugs his shoulders and leaves, closing the door behind him. You are alone again. After waiting a few minutes, you decide to leave the room. Turn to **93**.

20

You fling your garlic at the Vampire and dash for the door. He shrieks as he tries to avoid it, but this will at least keep him occupied for a few moments more. However, your luck is out. The door is locked! And the Vampire is now striding towards you, his eyes firmly fixed on yours. Do you have a gold ring edged with rubies? If so, turn to **180**. Otherwise, turn to **48**.

21

You enter a bedroom which is lit by a single candle, burning by the bedside. A heavy, musty odour hangs in the air, although this could be from the many plants which are arranged in pots on the mantelpiece, bedside

table, dresser and shelves. Whoever used this room certainly liked plants! But another sight catches your attention, and this one stops you in your tracks. Asleep in the bed is an old woman! It seems that she has not heard you, for she has not moved since you entered the room. Do you wish to leave her in peace (turn to **105**), walk over and wake her (turn to **176**), or will you instead spring over and attack her before she can wake (turn to **163**)?

22

There is only one hiding-place in the room, but you will have to be lucky to find it. *Test your Luck*. If you are *Lucky*, turn to **42**. If you

are *Unlucky*, you will have to wait to see who – or what – your visitor is. But you may decide to wait behind the door, instead of in plain view (turn to **52**).

23

The door has a bolt on the outside. You undo the bolt and open the door, peering cautiously into the room. It is bare-walled and sparsely furnished, with only a table and chair. Sitting in a corner asleep is a man in a white gown. As you open the door he wakes with a start. 'Oh, hello!' he says. 'I suppose you've come for me, have you?' Will you say yes (turn to **118**) or no (turn to **14**)?



24

The underside of the table is a closed box, and this arouses your suspicions. Why should this be so? You knock on it. It is hollow. Perhaps it is a secret compartment? You feel around the underside and, sure enough, your fingers find a small catch which releases a hidden drawer. Inside this drawer is a leather box. But wait! What is that noise outside? You can hear footsteps outside the door. You will have to hide quickly. Will you grab the case and take it with you (turn to **41**) or leave it behind and close the drawer (turn to **147**)?

25

A plaque beneath the painting reads 'Lady Margaret of Danvers: 1802-34'. You cannot but admire her beauty and wonder why she died so young. As you are staring at her face, you suddenly blink and look again. Didn't you just see her lips moving? Surely not! A whisper reaches your ears but you cannot make out its message. You lean forward and put your ear to the lips. A soft woman's voice is speaking to you: 'Stranger, beware this place, for it is cursed! Many have succumbed to its power, myself included. The evil Lord Kelnor will already be plotting your death. Drink not his red wine. Or if you can, begone. Escape while you may!' You step back, aghast! What sort of place is this? A creepy, run-down old building filled with priceless antiques and paintings which *talk*? A cold prickle runs down your neck and you must add 1 FEAR point. Will you now run for the door (turn to **49**) or wait to see what happens (turn to **44**)?

26

You climb the stairs slowly, trying not to make any noise. *Test your Luck*. If you are *Lucky*, turn to **166**. If you are *Unlucky*, turn to **144**.

27

Although you fight the power that draws you to the book, its force is greater than your resistance. Gradually your will is overcome. As you collapse to the floor, your spirit is sucked out of your body and into the eye. Like the other weak-willed victims who have already come under the book's power, you are doomed to an eternal life of agony trapped within the pupil of the Hypnotic Eye.



28

You leap into the centre of the ceremony with a loud war-cry. The young woman looks up at you hopefully. Your daring rescue is commendable in its bravery, but unbelievably stupid. For how can you hope to stand your ground against forty opponents? They surround you, grab you and the priest cuts your throat with his knife. You deserved to die!

29

The room you enter looks well lived in. It is a bedroom, and a large bed covered with a yellow bedspread dominates the room. Clothes are strewn about the floor and a tap is running in a wash-basin in the corner. The clothes suggest it is a woman's room, but no one is about. Will you call out, to announce yourself in case anyone is in the room (turn to **53**), search around to see what you can find (turn to **85**) or leave the room (turn to **120**)?

30

The door opens into a small room which is pitch-black. There seems to be no exit from the room, but you feel around the walls. Eventually your hand touches a small button in one corner and you press this. A panel in front of you slides aside and lets you out into a hallway. There are two doors: one on the left and one on the right, opposite each other. There is no other way through. Will you try the door on the left (turn to **9**) or the door on the right (turn to **78**)?

31

A rack of lamb is brought in on a silver platter. The smell is delicious! You both start to eat and talk, the Earl asking you about your job and your reason for being in such an out-of-the-way place in the middle of the night. In turn, he tells you about himself and his family. Turn to **184**.

32

From behind the curtain, a heavy blow hits you in the chest and knocks you on to the floor. Lose 2 STAMINA points and add 2 FEAR points. If you are still alive you pick yourself up quickly and the curtain slides to one side. A human figure steps out. Its skin is a dirty green colour. Its wide eyes stare at you, yet *through* you. Its jaw gapes open to reveal a mouth half full of rotten teeth. It wears ragged clothes. And it is advancing towards you! Resolve your fight with this ZOMBIE:

ZOMBIE SKILL 7 STAMINA 6

If you defeat the Zombie, turn to **173**.



33

You can find no signs of any traps. Ring for the butler by turning to **155**.

34

You walk over slowly and reach out for the sheet. It now hangs in the air well above the box it was covering. You grip it in your hand and tug it downwards. A snap confirms your suspicions. The sheet was being pulled by a thin strand of string. You breathe a sigh of relief (you may deduct the FEAR point you had just lost). But who, or what, was pulling the sheet? You decide not to wait to find out. Leave the room by turning to **139**.

35

You put up a good fight, but the sheer numbers of the devil-worshippers overwhelm you. You are captured and will remain so until you feel the priest's knife on the sacrificial altar – for you will be the next victim.

36

You draw your weapon and advance. The man jumps back at the sight of it, but you stride in closer. As you prepare to strike, a sly smile spreads across his face. Turn to **48**.

37

You nip quickly into a small storeroom and close the door behind you. There are shelves on the left and right walls, on which are stored various household objects. In front of you, on the wall facing the door, is *another* door. What do you want to do? Will you search through the things on the shelves (turn to **177**), try the door opposite (turn to **110**), or do you feel that you shouldn't be prowling round someone else's house and you'd better go and announce yourself (turn to **68**)?

38

You sit on the bed and consider. *How will you escape from this place?* The room you are now in seems safe enough and you may add 2 STAMINA points as you rest. But a few moments later, the wind whistling through the curtains catches your attention. You glance over towards the window. Turn to **76**.

39

You open the door quickly and step out on to the landing. To the left, the corridor bends round to the right. To the right, the passageway passes a small door in the right-hand wall, and ends at a large door. Will you turn left (turn to **115**) or right (turn to **56**) out of the room?

40

The door bursts open! Two white-robed men enter. At least, you *presume* they are men, but their faces are hidden behind masks made out of the heads of *dead goats*! They carry knives and leap forward to attack; one attacking you and the other attacking your comrade. Resolve your own fight first:

DEVIL-
WORSHIPPER SKILL 8 STAMINA 7

If you defeat him, turn to **50**.

41

Where will you hide? Will you nip behind the curtains (turn to **153**) or quickly go through the mirror (turn to **54**)?

42

You glance at the bed and an idea dawns on you. Perhaps you could hide under the bedclothes – there is nowhere else in the room to hide. If you wish to try this, turn to **82**. Otherwise turn to **52**.

43

You finish off your meal. The Earl rises to his feet, saying: 'Our conversation has been most enjoyable, but now you must be very tired.

Franklins will show you to your room. Let us retire.' You stand up. He's right, you are tired, and it is well past midnight. You stumble and reach out with your hands to steady yourself against the table. Phew! You didn't realize you were *that* tired. Or have you had a little too much to drink? Your head is spinning, and the voice of your host becomes part of a background noise which is becoming louder and louder in your ears. Eventually you collapse to the ground and lose consciousness . . . Turn to **149**.

44

Footsteps! Someone is coming! The man you met earlier walks in, opening the door for another tall man dressed in a purple smoking-jacket. 'May I present the Earl of Drumer.' the butler announces. The Earl holds out his hand and you shake it. His grip is strong and his eyes pierce yours. His lips widen to a soft smile. You begin to tell him of your predicament, but he holds up his hand. 'Please, I can see that you have been caught in this filthy storm. Let us sit by the fire and we will see



whether we can help. Franklins, tell the cook to prepare some food for our visitor.' You protest that you do not wish to be any trouble, but your host ignores you and leads you into a drawing-room where a fire is burning. You take off your coat and sit down. The heat of the fire makes you feel comfortable once more. Franklins returns with two glasses of sherry Will you relax, drink the sherry and ask the Earl for the use of his telephone (turn to **160**) or will you wait to see what he asks you (turn to **117**)?

45

Were you *Lucky* or *Unlucky*? If you were *Lucky*, you managed to escape the splintering glass without harm. If you were *Unlucky*, the glass cut your wrist for 2 **STAMINA** points of damage. Turn now to **89**.

46

Outside the study you listen to make sure you have not woken anyone up. There is no sound. Will you try the front door to your left (turn to **11**) or go back upstairs instead (turn to **88**)?

47

You still find no signs of any traps. Ring for the butler by turning to **155**.

48

The tall man spreads his cloak. He is staring directly into your eyes and his dark pupils seem to pierce your mind. At the last minute you panic and try to break his gaze, but it is no use. You are under his control. He covers you with his cape and your last memory is a sharp stab as his teeth sink into your neck.

49

You race across to the door and twist the handle. *Aaaaah!* You stifle a scream and release the handle immediately as an electric shock runs up your arm. Lose 2 **STAMINA** points and turn to **44**.

50

You immediately turn to aid your comrade, but you are too late. A thrust from the Devil-Worshipper's knife pierces his chest. You slam your fist into the back of the man's neck and he slumps to the floor. But you have lost your ally and must leave the room without him. Turn to **124**.

51

You pull out a heavy book with a large eye embossed on the spine. The cover has no title and you flick the book open. The frontispiece is an elaborately detailed drawing of a symbolic eye. You cannot help but stare at the illustration and, as you do so, the dark pupil seems to glint as if it were made of glass. Shapes start to appear and faint sounds reach your ears. The sounds are screams of agony! The shapes in the eye are contorted human

faces wracked with pain! You shiver with fright as you look at the poor wretches, and you must add 2 **FEAR** points. Realizing what is happening, you try to close the book, but something is compelling you to keep on staring at the eye. Roll two dice and compare the total with your **SKILL** score. If your roll exceeds your **SKILL**, turn to **27**. Otherwise turn to **7**.

52

You watch the door-handle cautiously, preparing yourself for whoever or *whatever* should appear. The handle turns . . .and then is released. The shuffling noise disappears down the passageway. Your visitor has decided to leave this room alone! Breathing a sigh of relief, you sit down on the bed. But what will your next plan be? Would you like to take a short nap, perhaps to gain some stamina (turn to **82**) or would you rather leave the room and try the door opposite (turn to **151**)?

53

You clear your throat and call out softly; you certainly don't want to disturb anyone else in the house. There is no reply. You step forward, stumble over a chamber pot and crash to the floor. That's strange, you think: surely you would have seen it right in front of you. You rise to your feet and wince. You have banged your knee badly. Deduct 2 **STAMINA** points and turn to **135**.

54

You grab the box and walk up to the mirror. Again you feel through it and pull out your hand. It seems safe enough. You step through . . . just in the nick of time, for as you disappear into the mirror, you hear the door open behind you. You are in a small room. You decide to open the leather box. Inside is a jewelled dagger with a wavy blade; a Kris knife. It has a sharp blade and will make an excellent **WEAPON**: if you use this in a fight, you may add 3 **SKILL** points. Now turn to **18**.

55

The passageway comes to a dead end in front of you. But at the end, and facing each other across the hallway, are two doors. The one on the left is 'The Astor Room' while the one on the right is 'The Master Suite'. Do you wish to enter the Astor Room (turn to **128**) or the Master Suite (turn to **151**)?



56

At the end of the corridor ahead of you is a stout wooden door. You consider whether or not to try this room. But as you stand in the hallway, a noise behind you puts you on your guard. You turn round, only to find that the wind has rustled the curtains; there is nothing to be afraid of. You turn back, and are startled by a faint, white figure which has appeared in front of you! This apparition is a young woman, in her early twenties, with long flowing hair. She is dressed in a white bridal dress which has seen better days; it is ripped and torn. 'Oh, thank God I have found you in time!' she says. 'I must talk to you immediately! Come, let us go into this room.' Will you follow her into the room (turn to **67**) or do you suspect a trap and want to turn back (turn to **102**)? Whichever you choose, you must add 1 **FEAR** point for your encounter.

57

The Earl is outraged! How could you allow him to go to all the trouble of preparing a meal and then refuse to eat it? Will you reconsider, apologize and take the duck (turn to **112**) or the lamb (turn to **31**), or will you apologize for the inconvenience but still refuse to eat (turn to **159**)?

58

You explain that you have no wish to kill him and he steps back, puzzled. 'Do you mean you're not one of the coven? You're an outsider?' You nod. An elated expression spreads across his face. Turn to **104**.

59

You pull the garlic out of your pocket and hold it up before the man. His expression changes from one of confidence to a look of

fright. As you suspected, this VAMPIRE cannot bear to be near raw garlic. Sweat breaks out on his forehead and he backs off towards the bed. He is heading for one of the other doors in the room. You nip across to prevent him. But you cannot stay in this room for ever. Will you try the door on the left (turn to **134**), the door on the right, which he was heading for (turn to **141**), or will you turn round and dash quickly for the door you came in through (turn to **20**)?

60

Slowly and quietly you walk up to the curtain. There is no movement from it. You grab the left-hand curtain and fling it open! There is a full-length window behind, which is barred on the outside. But nothing is hiding behind it. You take hold of the other curtain. But before you can move it, the bulges you had noticed *come to life!* Turn to **32**.

61

You cough lightly and step forward. The man turns towards you and jumps back, startled. You apologize for frightening him and explain your situation. He eyes you suspiciously and calms down, saying: 'Of course we'll help you! Er, ahem . . . follow me.' As he turns and walks through the door you can see that he is not bent over double, but has a hunched back. You follow him from the room. Turn to **158**.

62

A door opens and a tall figure steps out into the hallway. The man is dressed in a black suit with long tails. He is startled to see you – about as startled as you are to see him! Turn to **96**.

63

What food did you take? Bread and cakes will restore 2 STAMINA points each; dried meat, dried fish and cheese will restore 1 STAMINA point each; fruit and wine will not restore any. Wine will lose you 1 SKILL point, but if you drank wine you may deduct 2 FEAR points (Dutch courage!). If you ate cheese or red wine, turn to **94**. If you ate neither of these, but ate dried fish or white wine, turn to **143**. If you ate none of these, turn to **74**.



64

You draw back the curtains and peer outside. The light in the room makes it difficult to see, so you pull the curtains behind you. With your face pressed against the bars, you look through the window. The rain is still beating down and makes it difficult to see anything. A crack of lightning sears down from the sky and lights up a sight which makes you cry out loud! Outside your window, dripping wet and swaying in the wind, is a ghastly face! A long-dead figure, hanging on a noose, is staring at you with lifeless eyes. You step back and fling the curtains shut to hide the horrendous sight. The face is familiar. *The old man in the village!* You must add 3 FEAR points. What will you do now? Will you dive into bed and sleep through the night (turn to **161**) or run out on to the landing (turn to **39**)?

65

You try the doorknob. It will not move! You are locked in the room. A shiver of anxiety comes over you. Add 1 FEAR point. Unless you can find a way out, you are trapped. Perhaps there is a clue in the box on the mantelpiece. Turn to **13**.

66

You hold up your pentacle before them and command them to step back to allow you to pass. Gasps come up from the crowd as they see the pentacle. But its power cannot be denied. They watch powerlessly as you back down the other passageway and open the door at the end. Turn to **30**.

67

To enter the room, she passes right through the door! You, of course, must use more traditional methods; you turn the handle and walk in. Inside is an elegant bedroom. Fine drapes hang from the ceiling along one wall. An enormous bed, with lace coverings, is against another. A beautiful dressing-table with a huge mirror is opposite the bed. The woman hovers in the centre of the room and bids you to sit down on the bed. 'Your coming here has been no accident,' she starts. 'And I must warn you of the terrible dangers you will face in this house. This house is ruled by The Master, a powerful Black Priest of the Night named Kelnor. I would guess that you are to be offered to the Demons of Hellfire, if you survive that long. Yesterday it was a girl, a pretty young district nurse who happened to call. But they trapped her and she is to be offered tonight. *I cannot let this devilry continue.* There must be some way it can be stopped! If you can find the Kris knife, you might defeat Kelnor, for this weapon is his only weakness. Please help me! You will probably find it in . . . *No!!!* Quick! We are discovered. I can hear the Hounds. Go! Leave this room!' You stand up. She was right! You can hear barking getting rapidly closer. She motions to you, pointing at the door. You run to the door and peer outside. Nothing. The barking gets louder and you turn back towards the ghost, who seems to be struggling with something. She is involved in a fight with two huge ghostly Great Danes which are snapping and clawing at her. You take a step forwards, but it is hopeless. You cannot help if you are unable even to touch the beasts. And your help would have surely been welcome, for the dogs are much too powerful for her. She is weakening and, as she does so, her image fades. Moments later she disappears completely. Satisfied that their job has been done, the two Great Danes disappear also. You are alone. Now what will *you* do? Do you want to help her as she asked (turn to **178**), or would you rather just escape from the house (turn to **156**)?



68

As you pull the door open and step outside, you gulp as you bump into the figure of a tall man dressed in a dark suit who is standing right outside! He grabs you by the collar and marches you back downstairs. Turn to **96**.

69

The door opens slowly. A small, stocky man steps into the room. He appears to be bent double and as he peers into the room, you leap on him to attack. Turn to **122** to resolve the battle, but since you leapt on him straight away, you may cause him 2 **STAMINA** points of damage immediately for your surprise attack.

70

Another section of books is concerned with medieval portraits. You pull a large one down from the shelf. A book next to it falls over and reveals a small button set in the back of the bookcase. Do you wish to press this button? If so, turn to **109**. If not, you may look at the book you have chosen by turning to **174**.



71

How will you attack the man? Will you use a weapon (turn to **36**) or do you have anything else to use (turn to **2**)?

72

You walk over into a corner where you can watch everything and catch your breath. You may add 4 **STAMINA** points for the rest. Now turn to **107**.

73

You may either hide behind the door, ready to pounce on anything that may come through (turn to **52**) or you may try to hide from your visitor (turn to **22**).

74

You may now leave the food store. Will you try the door opposite (turn to **23**) or retrace your steps along the passageway (turn to **124**)?

75

The dining-room is tastefully decorated. A long table stretches between two fine chairs and is laid out magnificently with silver cutlery. A rich red wallpaper covers the walls and the room is lit by a sparkling chandelier, bristling with candles, which hangs from the ceiling. You take your seat and the butler moves behind you to offer you wine. Will you take white wine (turn to **3**) or red (turn to **101**)?



76

A soft voice is calling your name! You leap back against a wall, while across the room a strange shape is forming. Passing through the very wall itself, a human figure is entering. At least, the figure is *almost* human, but its head is missing. As it materializes before you, the voice becomes clearer. It comes from a head that is carried, not on the apparition's shoulders, but in its hand which hangs down at its side! The sight is horrible, and ghostly blood drips on to the carpet from the severed head. You must add 2 **FEAR** points. Will you stay to see what the ghost has to say to you

(turn to **106**) or run from the room (turn to **83**)?

77

Your groping hand touches a piece of wood. You feel it and find that it is a length of branch about the size of a baseball bat. If you use this in a fight, it will count as a **WEAPON** (add 3 **SKILL** points). Now you must return to the matter of your visitor. Will you attack as soon as the door opens (turn to **69**) or will you keep the stick hidden and first see what comes through the door (turn to **181**)?

78

The door is locked! If you have a numbered key, you can try it in the lock by turning to the reference with the same number as the key. If you do not have a key, you can either try the door opposite (turn to 9) or search the hall for another exit (turn to 138).

79

The door is locked and you will not be able to enter without waking the whole house up. Will you instead try the door opposite (turn to 99), the front door (turn to 11), or will you go back upstairs (turn to 88)?

80

You sit down in a solid, carved chair and take in the house. The reception hall is certainly not what you would have expected from the outside. It is elegantly decorated with rich tapestries and fine oak panels. A number of portraits line the walls. A sturdy sixteenth-century table is set against one wall. Will you wait for your host to arrive (turn to 44), study the paintings (turn to 111) or look around for a telephone (turn to 97)?



81

'What business of yours is this house?' she screams. 'If you won't go of your own accord, then my hounds will see you off. And if they cannot, I will do it myself!' With these words, a wooden panel slides open in the wall. Two huge GREAT DANES spring out and attack. Resolve your battle with the dogs (fight them one at a time):

	SKILL	STAMINA
First GREAT DANE	7	6
Second GREAT DANE	6	6

If you defeat the dogs, you may either leave the room (turn to 105) or remain to search it (turn to 90).

82

You climb into the bed and lie still. You can hear nothing, but then there is a single faint click as you shift your weight. As if this has released some little catch, you are suddenly flung upwards. Like a gigantic jaw, the bed has snapped up into the wall, swallowing you! The bedclothes are thrown off you and all around is black. You fly downwards for several yards through the air, and land on something hard. Take 2 STAMINA points of damage and turn to 142.

83

Back out on the landing you may either go into the next room, 'The Rousseau Room' (turn to 145) or continue along the landing (turn to 139).

84

There are no signs of traps in the room. If you wish to double-check, you may Test your Luck. If you are Lucky, turn to 47. If you are Unlucky, turn to 33. If you do not wish to Test your Luck, pull the rope and turn to 155.

85

You walk over to the mantelpiece and study the trinkets scattered along it. A couple of lacquer boxes and a picture frame (with no picture) flank a large plant pot with a broad-bladed plant growing inside. In the grate below are several lumps of coal resting on a bed of paper: a fire all ready to light. But something else is in the grate. A black-and-white photograph has been thrown on to the coals. Do you wish to check the contents of the boxes (turn to 140) or pick up the photograph to look at it (turn to 168)?

86

The passage is narrow and only the faintest glow lights your way. After a short distance you come to a stairway which leads downwards. You take a few steps down, trying desperately to see the stairs before you. Suddenly, your foot slips! You lose your balance and tumble down the stairs. Lose 4 STAMINA points as you roll down and land in a heap at the bottom. Turn to 142.

87

The hallway itself is uninteresting, although the wood-panelled walls give the place a mark of elegance which you would not have expected from the run-down exterior. The animal heads are all of dangerous beasts – a bear, a wolf, a tiger and a serval. As you are looking at them, you hear a growling noise which makes the hairs on your neck bristle.



What was that? Suddenly, you hear footsteps. Someone is coming! You panic and must quickly decide what to do next. Add 1 FEAR point for the fright and choose. Will you wait to see who is coming and explain the situation (turn to 62) or will you nip quickly upstairs (turn to 26)?

88

At the top of the stairs you consider your options. To the left, along the landing is a passage you have already travelled along. So you turn right and meet another corridor which runs across, where you can turn either to the left (turn to 5) or the right (turn to 105) here.

89

You cut yourself free and massage your wrists to get the circulation moving again. Then you walk over to the door to try it. It is not locked! You turn the handle, open it a little and look outside. The door opens into a hallway. To your right, the passageway continues for a short distance and ends at a door. To your left, the hallway passes another door and then turns to the right. A squeaking noise comes from this direction, so you decide to investigate the other way. Turn to 56.



90

You search the room, while the old woman threatens you. You recognize some of the plants, though most are common house plants. Garlic is hanging from the ceiling around the window, and a pot contains a cutting of belladonna, a deadly poison. You may take either or both of these with you and can now leave the room. Turn to 105.

91

Your struggles are wasted. You cannot free yourself from the sheets and the pillow, which are wrapping themselves around your body and face. Eventually, you drop back into the bed. You have fallen victim to the evil that is the House of Drumer.

92

You try to spring aside, but the chair is too quick for you. It smacks into your shin, causing you to howl in pain. Take 2 STAMINA points of damage, and also add 1 FEAR point for the unnerving experience. If you can you had better leave the room before the POLTERGEIST injures you more seriously! Turn to 120.

93

The passage outside leads to a door on the left. Listening at the door you can hear low mutterings. Someone is in the room. But you decide to head on along the passage. Turn to **116**.

94

Caution should have ruled over your appetite. For in the House of Drumer, cheese and red wine are not recommended. They are not recommended for the simple reason that anyone who eats cheese or drinks red wine will pay the penalty. They are poisoned! This is the end of your adventure.



95

You tiptoe quietly along the wall towards the other passageway. Keeping your eyes on the ceremony to make sure you are not noticed, you edge along the wall until you reach the passage and nip smartly along it. You have escaped! At the end of the passage is a door which is unlocked. You open it. Turn to **30**.

96

'And what do we have here?' asks the tall man. 'An intruder? Have you come to rob us? If so, you will find much more than you bargained for in this house!' You explain that your car has broken down and when you pulled the bell on the front door you fell down a pit into the cellar. The man seems to believe you. 'I am Franklins,' he says, 'personal valet to the Earl of Drumer, master of this house. I must inform the Earl of your predicament. Follow me.' He leads you round a passageway into another reception hall. You sit down in a chair and wait as he leaves you. You look curiously around the hall and are about to get up to look at some paintings, when you hear a noise. Turn to **44**.

97

There is no telephone in the hall and you feel uneasy about venturing into any of the rooms. While you are pondering the situation, you hear a noise coming from behind one of the doors. You quickly sit back in the chair and wait. Turn to **44**.



98

You step inside and close the door quietly behind you. A soft click comes from the lock. As you step forward, a voice greets you. You look around but can see no one! The voice continues: 'So! Our visitor is inquisitive, eh? Or are you trying to leave the house. Perhaps our hospitality is not to your liking. Maybe you would like to see some more – shall we say – *amusements?*' The eerie voice makes you nervous. Add 1 FEAR point. Do you wish to stay and talk to the voice (turn to **132**) or will you make a hasty exit back through the door (turn to **17**)?

99

The room is a study. Old leather-bound books line the walls and the only source of light comes from a single candle burning on the desk. The desk itself is a beautiful wooden antique with brass-handled drawers. You step up to examine it. A piece of paper rests on the blotter. As you look at it, you are suddenly aware that something strange is happening. A large brown letter B is forming in the top left-hand corner! You gasp as the word 'Beware' appears in a child's handwriting across the top of the paper. For this you must add 1 FEAR point. Slowly the complete message forms: 'Beware the astorbed.' Who or what are the 'astorbed'? You pick up the paper and move round the desk to see it more clearly in the light. But as quickly as it appeared, the message disappears. Do you wish to look over the collection of books (turn to **152**) or leave the room (turn to **46**)?



100

You force yourself free from the pillow and leap out of bed, gasping. Was it just your imagination, or were the bedclothes really trying to suffocate you? In any case, you decide that you are definitely not welcome in this room. You get dressed and walk back on to the landing. Turn to **39**.

101

The wine is rich and fruity; obviously a very expensive vintage. But there is a puzzling undertaste which you cannot place. Perhaps there is a little sediment in the decanter. No, the taste is more like . . . like *aspirin!* Too late, you realise that the wine has been drugged. You start to raise yourself from the table, but the effects are already taking hold. You stumble, fall back and crash to the floor. Consciousness fades. Turn to **149**.

102

You turn to go the other way, but stop at the sound of definite footsteps coming along the corridor towards you. You must decide quickly what to do. Will you turn back and go into the room at the end of the corridor (turn to **67**) or will you take your chances and wait to see who is coming (turn to **10**)?

103

Two men snatch the box from you. One of them opens it and pulls out a jewelled dagger with a wavy blade. He snarls and lunges at you with it. Although you leap out of the way, you must add two FEAR points for the fright. The other man grabs the first's wrist. 'Do not soil the Kris on this common thief. Quickly, take it to the Master. I will deal with our visitor!' The man with the knife grunts in agreement and backs towards the door. As he leaves the room, the other advances. Resolve your fight with him:

THE MASTER'S
SERVANT SKILL 8 STAMINA 9

If you defeat him, you may leave the room. Turn to **169**.

104

'I don't believe it!' he exclaims. 'Have my prayers been answered? Can I join you? Please, you must allow me to come with you. I can be of great help to you.' You tell him he is certainly welcome to help in your escape, and ask him how he came to be in this hidden area. 'Do you know about the sacrifices?' he asks. 'Well, I am to be saved for the next ceremony. I was part of the Master's coven but my conscience will no longer allow me to live with the evil it entails. But the coven cannot allow defectors. I was sentenced to death . . . Death by sacrifice! Together we must destroy Kelnor, "the Master". I know how it can be done! Kelnor can only be killed with the Kris dagger, which is hidden somewhere in the house. And he must be summoned in a *red room*. Let us agree to rid the world of this human monster and his evil

sect!' You would be foolish to refuse the help, and agree. And you may add 1 LUCK point for this information. But a noise outside cuts the conversation short. Someone is coming! Turn to **40**.

105

Two doors are set in the left-hand wall. The first is 'The Gordelia Room', while the second is unmarked; its name-plate has been removed. Do you wish to enter the Gordelia Room (turn to **29**) or the unmarked room (turn to **131**)?

106

The disembodied head speaks: 'Prepare yourself for death, miserable mortal!' it gloats. 'For the evil that is this place cannot be escaped. The House of Drumer has drawn you here for one purpose. Before the night is out you will join me and my companions in the netherworld. Our fate will be yours. You will forever haunt the place that has caused your death!' With these words, a mocking laughter fills the room. The apparition turns back through the wall and, as it does so, the laughter fades. But the fright will give you 2 FEAR points. Add these to your total and leave the room. Turn to **83**.



107

You keep a suspicious eye on the room while you consider your next move. Suddenly, one of the sheets flaps. Was this the wind? No, you think, the air is perfectly still. You watch the sheet. Slowly, it rises into the air as if being pulled up on a rope! Add 1 FEAR point and decide quickly what you will do. Will you grab the sheet (turn to **34**) or leave the room and slam the door firmly behind you (turn to **139**)?

108

The door slowly opens and you hold yourself close to the wall. The man who enters is short and stocky and appears to be bent over double. He is not armed. He peers into the room and scratches his head. Evidently he has heard something and is perplexed at finding nothing in the room. Will you step forward and announce yourself (turn to **61**) or keep hidden and hope he leaves (turn to **19**)?

109

You press the button. It clicks, and you can hear a rumbling from behind the bookcase. In front of you, the bookcase slides aside to reveal a passageway behind it. If you wish to go down the passage, turn to **146**. If you

would rather not risk what may be down the passage, leave the study by turning to **46**.

110

You open the door, cautiously at first, but then, as you see blackness behind the door, you swing it open. *Aaaiieeee!* You scream out loud as a body tumbles forward on top of you! The body is that of an old man and, judging by the expression on his face, his death was not a pleasant one. You must add 3 FEAR points. You panic, and turn towards the entrance grabbing the handle to escape. Turn to **68**.

111

Three portraits are particularly interesting. Will you look at a beautiful young woman wearing a tiara (turn to **25**), a middle-aged, portly gentleman wearing half-moon glasses (turn to **133**) or an elderly woman with grey hair and a cold expression (turn to **165**)?

112

Your mouth waters as a roast duck is laid before you. The Earl is having the same, and you both chat as you eat. He wants to know how you came to be driving along this road in



the middle of the night, and you tell him of the old man's directions. You ask him about himself and his family. Turn to **184**.

113

A voice comes from the old woman, yet her lips do not move. 'Stranger, how dare you invade the private bed-chamber of the woman of the house?' she asks. You stammer an apologetic reply. She orders you: 'Begone, intruder. Leave an old woman to die in peace! Will you leave her as she wishes (turn to **105**) or ask her for information about the house (turn to **81**)?'



114

The key turns and the door opens. You step into the dining-room. The long table is set for two with fine silver tableware. A sparkling chandelier, festooned with candles, lights the room. The walls are lined with a plush red wallpaper. Full-length drapes are closed along one of the walls. You are prepared for your battle. A rope hangs down by the drapes. You may pull this, if you wish, to ring for the butler (turn to **155**). Otherwise you can check round the room for signs of traps (turn to **84**).

115

You turn left and follow the corridor around to the right. Suddenly you stop. One of the doors ahead is opening! You turn and retrace your steps quickly, passing the door of 'The Fortesque Room'. Turn to **56**.



116

The passageway widens into a small chamber and, on the far side of this room, are steps leading upwards. But as you step into the chamber, a twittering noise puts you on your guard. Suddenly you feel something land on your head and dig sharp claws into your scalp! You gasp and swat it away. Your hand touches a small, leathery body that flaps a pair of small wings and leaves your head. Bats! A number of them are flapping around your head, darting and scratching with their claws. You cover your head and run for the staircase, climbing up away from the creatures. You have escaped, but you must take 1 FEAR point for the shock. Turn to **126**.

117

Your host is a little annoyed at your obvious nervousness. 'Come, come,' he says. 'There's no need to be afraid. Has your little accident caused you to lose your nerve? Drink your sherry. You'll soon forget your fears.' As you watch him, your mind begins to play tricks on you. Is his expression one of genuine concern for your welfare, or is there a hint of something secretive in his eyes and smile? You shiver, and your fear of the situation is evident. Take 1 FEAR point. A short while later, Franklins appears. 'Your meal is served, sir,' he says to the Earl. You both rise and go through to the dining-room. Turn to **75**.

118

'Come on, then' he says cheerfully. 'Let's go. I'm ready.' You are not sure whether to play along with this or not. You ask him whether he's sure he knows where he's going. 'Oh, that I do, that I do,' he laughs, walking up to you. 'But sure as heaven I'm not going there without a fight!' And with those words he pulls a knife from his gown and attacks you. Resolve this battle:

MAN IN WHITE SKILL 7 STAMINA 9

If you wish to spare his life, you may turn to **58** when you have reduced him to 2 STAMINA points. If instead you finish him off, leave the room and turn to **124**.

119

The two men are as startled as you are by this encounter. But you are ready to attack and leap forward. Resolve this battle (fight the men one at a time):

First MAN SKILL 7 STAMINA 8
Second MAN SKILL 8 STAMINA 9

If you wish to escape at any time during the battle after the first four Attack Rounds, you may only do so by throwing yourself through the mirror while they are not looking (turn to **18**). If you defeat the two men, turn to **130**.

120

Do you wish to enter the unmarked room a little further down the passage (turn to **131**) or go past it and follow the passageway around to the left (turn to **55**)?

121

You descend the stairs cautiously, watching all directions. There is no one about. In the hallway below you may try either a door on the left (turn to **99**) or a door on the right (turn to **79**), or you may walk up to the front door to open it (turn to **11**).



122

As the fight starts, you can see that he was not bent double at all – he is a HUNCHBACK. Now resolve your battle with him:

HUNCHBACK SKILL 7 STAMINA 7

If you defeat the Hunchback, you may leave the room by turning to **93**.

123

You try the door-handle. It will not turn, the door is locked! A rush of anxiety comes across you. How will you leave this room? Add 1 FEAR point. Again you try the door-knob, but it will not budge. A noise comes from behind you and you swing round. Was that rustling sound from the window? You step over to investigate. Turn to **32**.

124

As you can get no further, you must retrace your steps along the passageway and up the stairs into the study. The study is quiet and you leave it quietly. Turn to **46**.

125

You feel around on the floor, but come across only earth and straw. A shuffling at the door reminds you of the visitor approaching. Turn to **181**.

126

You climb the staircase and open the door at the top. It is a solid, wooden door which opens out into a hallway. In the hallway, a number of animal heads are mounted on the walls and, at the far end, a staircase leads up to a first-floor balcony. Will you explore the hallway (turn to **87**) or climb the stairs (turn to **26**)?

127

As you creep along the wall, a cry comes out from the group. Someone has noticed you! All eyes turn towards you and the unholy gathering advances to surround you. You are trapped. Will you attempt to fight your way out (turn to 35), or do you have something else you can use? If so, use it.

128

You enter a dimly lit bedroom and close the door behind you. The room is empty apart from a dressing-table and a large bed, but, somewhere, music is playing. Do you wish to search the room to make sure it's safe (turn to 148) or leave straight away and try the other door (turn to 151)?

129

The sheets do, in fact, cover up furniture and boxes. There are several easy chairs and a stylish *chaise-longue*, and the boxes contain crockery and cutlery. One box contains ornamental crockery wrapped up in newspaper. There is nothing unusual about any of this. Turn to 107.

130

You collect your thoughts. The box! What was in the box that made it worth such trouble? You pick it up and open it. Inside is a jewelled dagger with a wavy blade – a Kris knife. Its edge is extremely sharp. It will make an excellent WEAPON if you wish to use it in a fight, you may add 3 SKILL points. Now you must leave the room. Turn to 169.

131

The room you have entered is bare. A pin-striped wallpaper lines the walls. A hearth is set in the centre of one wall and on the mantelpiece is a small wooden box. Curtains are pulled to along another wall, but they hang awkwardly, bulging at unnatural places. Do you wish to:

- Investigate the bulging curtains? Turn to 60
- Open the box on the mantelpiece? Turn to 162
- Leave the room? Turn to 123



132

In front of you is a high-backed armchair facing the fire and with its back towards you. A figure raises itself from the chair and turns towards you. The man is tall and pale-faced, with jet-black hair. He wears a long black cape, fastened across the neck with a gold clasp. 'Yes,' he says, 'so far you have fared well against the occupants of the house. But I believe you will find that your run of luck has come to an end. Step forward so I can see you.' Will you step forward as he says (turn to 48) or prepare to attack the man (turn to 71)?

133

You study the portrait of 'The Duke of Brewster: 1763-1828'. A rather elegant sort of chap, you think as you stare at him. But suddenly you jump back! You could swear you saw his eyes *move*! A moment later, your suspicions are confirmed. His eyes are definitely moving, directing your attention towards one of the doors in the hall. How can this be? Your car breaks down and suddenly you are in an elegantly decorated derelict house, with moving portraits! What is going on? Will you sit back in the chair and wait for your host to return (turn to 44) or try the handle on the door the portrait is looking at (turn to 49)?

134

You hurl the garlic at the Vampire and dash for the door. He shrieks, trying to brush off the garlic, as you fling it open. It opens into a cupboard – but a rather unusual one. The back wall has slid aside, revealing a secret passageway. The Vampire is rising to his feet again, so you decide to risk what lies ahead and step through into the passageway, slamming both doors behind you. Turn to 86.

135

You hear a rustling from the curtains and straighten up to look towards the window. You shudder with fright as they open before you! Just as quickly, they shut again. Then there is silence. You walk slowly over and grab them! But they are perfectly ordinary curtains! You must add 1 FEAR point for your shock, If you are still alive you must choose: do you leave the room (turn to 120) or will you try to work out the mystery of the curtains (turn to 183)?

136

Franklins brings them to you and you finish off your meal. Well, my friend,' says the Earl. 'You must be quite tired now; it is well past midnight. Franklins will show you to your room.' You thank him and follow the butler out of the dining-room. 'This way, if you please,' he says, as he leads you up a magnificent wide staircase with carved wooden banisters. A landing at the top leads to various different rooms, each with a name-plaque on the door. He takes you to one which reads 'The Fortesque Room' and opens the door, wishing you a good night's sleep. Turn to 154.

137

You take a book off the shelf entitled *Mystical Symbols and Their Part in Magic Rituals*. You open the cover and something drops out of the book on to the floor. You bend down to pick it up. It is a pentacle, fashioned in metal and hanging on a long chain. The book itself is hollowed out to take the charm and a piece of paper accompanies it. The paper describes the pentacle as having powers over devil-worshippers. Cast into the pentacle is the number 66. If you wish to take the pentacle, you may use it at any appropriate time by turning to reference number 66. Add 2 LUCK points for your find. Do you now wish to look for other interesting books (turn to 70) or leave the room (turn to 46)?

138

There seems to be no other way out of the hallway. Even the panel through which you entered has now closed up. A bell-push is set in the wall and, hoping for this to reveal some exit, you push it. Turn to 157.





139

A little further along the landing, you arrive at a staircase going down to the left. If you wish to go downstairs, turn to **121**. Alternatively, you may continue until a passage runs across, and turn either left (turn to **5**) or right (turn to **105**).



140

The boxes contain jewellery. Most of it is quite gaudy, like costume jewellery, but one ring in particular looks as though it may be valuable. It is a gold ring with a string of rubies set around the band. You bend over and hold it to a candle to try to read an inscription running around the inside rim. It reads: 'To dearest Margaret from George: 1834'. You may slip this into your pocket if you wish. Then turn to **135**.



141

The Vampire's eyes light up as you open the door. Although you didn't know it, this was just what he was hoping for! As the light from the room falls on to the faces of two of the Vampire's undead slaves, their eyes open and they step out of the cupboard towards you. Tills hideous grey-green, decaying faces of two ZOMBIES follow you as you step away from them. 'Attack! Attack!' yells the Vampire. They obey. Resolve your combat with them, one at a time:

First ZOMBIE	SKILL 7	STAMINA 6
Second ZOMBIE	SKILL 6	STAMINA 6

If you defeat the Zombies, turn to **164**.

142

You nurse your bruises and look around. All is pitch-black apart from a point of light coming from the end of a long tunnel. You walk down the tunnel cautiously and your pace slows even further when you hear the sound of voices in the distance. Human voices are chanting in a long, monotonous drone. Soon you are able to see what is happening. A group of people, perhaps forty of them, are gathered around a large fire. On the far side of the fire is an altar, and stretched out on the altar is a young woman. She is bound hand and foot. You cannot make out the faces of

the onlookers, as they are all wearing goat-head masks. In the centre, standing over the altar, is a tall man dressed in robes, whose goat mask has been dyed purple. He holds in his hands a sharp dagger and is preparing to plunge it into the heart of his young victim. Will you watch the proceedings (turn to **12**), try to find a way out (turn to **179**) or try to rescue the young woman (turn to **28**)?

143

There is nothing special about this food and drink. Turn to **74**.



144

Your foot steps on a loose stair and a loud creaking resounds through the hall. A door in the hall opens and a tall man dressed in a dark suit, with long tails, steps out. He looks up at you and gasps: an intruder in the house! You decide to play it safe and come down the stairs to explain the situation. Turn to **96**.

145

You enter the room and study its contents. It seems that this room is used very little and is perhaps a storeroom. White sheets cover the furniture and several large, square shapes, which no doubt are boxes. Do you wish to rest here (turn to **72**) or will you look under the sheets to see what they are hiding (turn to **129**)?

146

You follow the dark passageway. It narrows to little more than the width of your body and you reach a stairway going down underneath the house. You follow the stairway and the passageway continues at the bottom until you reach a dead end. Facing each other on opposite sides of the wall at the end of the passage are two doors. Will you enter the door on the left (turn to **23**), the door on the right (turn to **171**) or will you turn round and head back for the study (turn to **124**)?

147

You shut the secret compartment and nip quickly behind the curtains. Moments later the door opens and footsteps enter the room. Two men enter in the middle of a heated discussion. Although you can hear only part of the conversation, they are talking about a 'ceremony' which involves another human sacrifice! You swallow hard and hope that you are not likely to get involved in it; but add 1 FEAR point for the thought. You keep motionless behind the curtains. Sure enough, the men walk up to the table. You hear a faint click and a drawer slides open. Then the men turn and leave the room. When it is safe, you come out of your hiding-place and check the compartment. They have taken the leather box with them. Will you now leave through the door (turn to **169**) or through the mirror (turn to **18**)?

148

There are no hiding-places in the room. The bed is solid and reaches down to the floor. You appear to be safe. But suddenly your ears prick up as you hear a shuffling outside. Footsteps are approaching along the passageway outside! With ears peeled, you listen. The shuffling stops outside your door! Will you wait to see who is there (turn to **52**) or make other plans (turn to **73**)?

149

You open your eyes. Your head is spinning from the drug in your meal and it takes some time before you are fully aware of the fact that

your hands and feet are bound. The room you are in is empty, but you formulate your plan. You will hop over to the window, break the glass, and use it to cut yourself free. Pulling yourself to your feet is awkward, but you manage it and with a mixture of hops and shuffles you arrive at the window. Outside, the wind is blowing the rain against the window panes. Will you go ahead and smash the window with your hands- something of a risky business - or will you instead *Test your Luck*? If you want to *Test your Luck*, turn to **45**. If you do not wish to use your LUCK here, turn to **182**.

150

You grasp the rope and pull. Suddenly your heart lurches as the mat beneath you disappears and you drop downwards through the porch! Down you fall for several metres until you finally land in a heap on something soft. Take 1 FEAR point for the shock. Also *Test your Luck*. If you are *Lucky*, you are unhurt. If you are *Unlucky*, you have twisted your wrist-deduct 1 SKILL point. You pick yourself up and verify that there is no serious damage. You have landed on a mound of earth and hay in a cellar underneath the house. The room you are in is fairly small, with one door, and outside you can hear shuffling coming closer. Will you spring behind the door to surprise whatever it is that is approaching (turn to **108**) or will you quickly search the room for a weapon in case you need to defend yourself (turn to **170**)?

151

You open the door and look around inside. The room is a large, elegantly decorated bedroom. A large, four-poster bed is in one corner, while a three-piece suite is in the centre of the room, facing a fireplace in which a fire is smouldering. The room appears to be empty, and two doors lead from it on the far side of the room. Do you wish to enter (turn to **98**) or will you instead close the door and try the door across the hallway (turn to **128**)?

152

The collection contains many invaluable first editions and obscure works in strange languages. The Earl of Drumer has a somewhat oversized collection of books on black magic and many volumes on hypnotism. Do you want to look at any of them? If so, will you look at a book on black magic (turn to **137**) or a book on hypnotism (turn to **51**)? Otherwise you can ignore the books and leave the room (turn to **46**).

153

You hide behind the curtains clutching your box and wait for your visitors to leave. The door opens and you can hear two voices talking. They are discussing the 'ceremony'. You hear a click and a moment later the voices start shouting. They have discovered that the box is missing! Two pairs of angry footsteps stomp about the room and your

mouth dries as you wait anxiously to see whether you will be discovered. Suddenly the curtains are flung apart! Sheepishly you stand there holding your box while two men, wild-haired and furious, glare at you. Will you apologize and offer them their box back (turn to **103**) or leap forward and attack them (turn to **119**)?

154

You step into the room. It is a stylish bed-chamber, tastefully decorated. But one thing disturbs you immediately. *The windows are barred*. Perhaps, being so far from anywhere, these are designed to keep intruders out, rather than to keep guests in! In the centre of the room is a four-poster bed. You walk over and test the mattress. It's comfortable, and you are tired. Will you undress and climb into the bed (turn to **161**) or walk over to the window to take a look outside (turn to **64**)?

155

A few moments later, the butler enters the dining-room. He is startled to see you. You demand to talk to the master of the house and he agrees to pass on your request. Ten minutes later, the Earl of Drumer comes storming angrily into the room. 'Why have I been disturbed in the middle of the night?' he demands. You tell him that you know of the evil that goes on in the house and that you are determined to destroy it. You must now fight the Earl of Drumer:

THE EARL OF DRUMER SKILL 9 STAMINA 10

When you have inflicted your first hit, turn to **8**.



156

Your only way is back down the corridor and right. But will you proceed cautiously, ready to nip into the rooms you pass if anyone should come (turn to **178**) or will you race for the staircase and run back downstairs (turn to **121**)?



157

The bell-push does not open a hidden panel, nor reveal any other means of escape. As you touch it, a loud bell starts ringing throughout the house! You bury your head in your hands. In a few moments you will be captured by the evil Earl of Drumer, his devil-worshippers and his servants. And you will never escape . . .

158

As you leave the room, the Hunchback limps along, muttering to himself. 'So that's why the Master has had the table laid,' he mumbles. 'He didn't say he was having a guest to dinner. And it must be a special guest, otherwise he wouldn't have asked me to prepare my specially *matured* cheese! Well, what a feast it will be. We likes feasts, don't we. . . 'He leads you along until he reaches a door on the left. 'Keep on going until you reach a staircase, then go up into the house. I've work to do here, and anyway, I'm not allowed upstairs.' He opens the door and leaves you. You may continue by turning to **116**.

159

The Earl rings for his butler, who appears in the room immediately. 'Franklins, our guest has decided not to eat. Our hospitality is refused. Deal with the situation!' The butler nods and touches a button on the back of your chair. Clasps appear from the arms and snap closed across your wrists, holding you in place! You squirm to free yourself, but you cannot break their grip. Meanwhile, the butler has pulled a handkerchief from his pocket and is shaking a pungent liquid into it from a glass bottle. You cannot avoid it as he holds the cloth over your mouth. You begin to lose consciousness . . . Turn to **149**.



160

The fire and the sherry warm you and you begin to feel more relaxed. You may deduct 1 FEAR point if you have any. You explain to the Earl what happened on the road and that you would like to use his telephone to call the local garage. 'I'm afraid our telephone line came down tonight in the storm,' he replies. 'We will have it repaired tomorrow morning. In any case, the garage would not come out here at this hour. But not to worry. You are perfectly welcome to spend the night here; I am glad of the company. Tomorrow Franklins will take you into town. Ah! Here is Franklins now.' The butler comes back in to announce that a meal is ready. You both rise to go into the dining-room. Turn to **75**.

161

You climb into bed and blow out the candle. Anxious thoughts race through your mind. The old man who gave you wrong directions; your accident; the sinister manner of the Earl of Drumer and his manservant . . . But soon your weariness gets the better of you and you drift off to sleep. In a disturbed slumber you begin to dream. You are being chased by a swirling cloud of gas. You are trying to run from it but, the faster you run, the slower you go. The cloud is catching up. As you desperately try to avoid it, it engulfs you. You begin to cough and choke. It is stifling your breath! You wake with a start. Your head is buried in the pillow. The bedclothes are holding you down! They feel heavy and you must strain to fight for air. Add 2 FEAR points as you realize that something supernatural is happening here. To determine whether or not you escape from the pillow, roll two dice. If you roll less than or equal to your SKILL score, turn to **100**. If you roll higher than your SKILL score, turn to **91**.

162

You walk up to the mantelpiece and pick up the box. A catch holds it shut. You shake it gently and something rattles inside. But before you open the box, a rustling from the window attracts your attention. *Something is happening!* You place the box back on the mantelpiece and walk over to the curtains. Turn to **32**.

163

You creep over to the bedside. She does not move. You clasp your hands together and raise them over your head, ready to bring them crashing down on her chest. You take a deep breath and tense your muscles . . . *Her eyes flick open!* She stares vacantly up into the air with milky-white eyes and the sight makes you shudder with horror. *Her blank eyes have no pupils!* A cold sweat breaks out on your brow and your hands drop to your sides impotently. You must add 3 FEAR points for the shock. If you are still alive you must decide: will you turn and run through the door back into the passageway (turn to **105**) or wait to see what happens next (turn to **113**)?

164

As his slaves fall dead to the floor, the Vampire rises to his feet, ready to finish you off. You quickly hold up the garlic and he stands his ground. But what can you do now? You may either try the other door (turn to **134**) or head back for the entrance (turn to **20**).

165

Apparently this is a portrait of 'The Duchess of Brewster: 1777-1845'. She looks a mean old fish; the sort of host you could do without in a place like this. How did she ever find herself a husband? Moments later you hear footsteps. Your host is returning. Turn to **44**.



166

On the landing at the top of the stairs, you can see a number of doors, presumably leading into bedrooms. You turn left and wander along the landing, keeping a careful eye out for any danger. Each of the rooms is named and, as you read the names, you hear the sound of a door opening downstairs. Will you go back downstairs to meet whoever is coming out into the hallway (turn to **62**) or quickly open the nearest door and hide (turn to **37**)?



167

'One of the Earl's servants?' he asks. 'But the Earl has no servants, apart from Franklins and the old hunchback. I don't believe you. *Who are you?* Will you admit that you are an impostor (turn to **104**) or become angry and switch your story, pushing him out towards the door (turn to **118**)?

168

You sit on your haunches and reach for the photograph. As you pick it up, you feel a heavy *thud* on the top of your head! You slump to the floor dazed and the plant pot, which has come crashing down on your head, smashes on the floor. You must lose 3 STAMINA points for this accident. Now turn to **135**.

169

You leave the room cautiously and look around in the hallway. There is no one around. You try the door opposite, but it is locked! Do you have a key which will fit it? If you have the right key, you will have noticed a number cast into it and you may open the door by turning to the reference with that same number. If you do not have a key, turn to **138**.

170

You grope around in the blackness and find nothing. If you wish, you may *Test your Luck*: if you are *Lucky* turn to **77**; if you are *Unlucky* turn to **125**. Otherwise you can wait to see whether the shuffling indicates someone or something that could help you (turn to **181**).

171

The door is not locked. You open it cautiously and poke your head inside. You have found a food store of some kind, as the room is lined with shelves and various different foodstuffs fill the shelves. Bread, dried meat, cheese, fruit, dried fish, wine (red and white) and cakes occupy the shelves. If you need to restore some of your STAMINA, you may choose any of these to eat. Note which you will take, then turn to **63**. If you would rather not risk any of them, turn to **74**.

172

You walk over to the curtains and part them slowly. Outside, the storm is still raging. Thunder rolls across the sky and rain rattles the window. The window itself is barred. There is no way out here. Turn to **76**.

173

You decide it is high time to leave the room (turn to **65**).

174

The book contains a collection of portraits of the nobility many centuries ago. It is undoubtedly worth a small fortune. You may

take it with you if you wish, then leave the study by turning to **46**.

175

You rap the knocker firmly on the door. A hollow noise echoes inside. Perhaps the place is deserted after all. You try again. A creaking from within makes you prick up your ears. The door-handle turns slowly and the door opens. Standing in the doorway is a tall man dressed in a dark suit with long tails. His long face is solemn. 'Yes?' he asks, indignantly. You smile nervously and explain your situation. Your car has broken down, you

need to reach a telephone and you are soaked to the skin. The man's face remains expressionless. 'Come in,' he orders. 'The Master is expecting you. Follow me.' He leads you into a reception hall and tells you to sit down while he informs his 'master' of your arrival. Turn to **80**.

176

You step over to the bed and shake the old woman gently. But as soon as you touch her withered skin, you jump back in horror. She is stone cold! Dead! Add 2 FEAR points for the shock. As you stand by the bed, shivering, a



low moan comes from the body. Its eyelids flick open and pure white eyes stare up at the ceiling. She has no pupils! Do you wish to wait to see what will happen next (turn to **113**), or will you beat a hasty retreat out into the passageway (turn to **105**)?

177

Various items of crockery and cutlery are kept in the storeroom, including a sharp meat-knife, which you may like to hide under your coat to use as a WEAPON if necessary (add 3 SKILL points). There is also an unlabelled bottle of red liquid on one of the shelves. If you wish to drink the liquid, turn to **6**. If you would now like to open the door at the back of the storeroom, turn to **110**. If you would like to leave the room, turn to **68**.

178

As you go back down the corridor, you consider what to do. You turn right along the landing and there are two doors on your left. The first is 'The Albemarle Room', while the one a little further up is 'The Rousseau Room'. If you wish to enter the former, turn to **15**. To enter the latter, turn to **145**. If you would rather continue along the landing, turn to **139**.

179

You look around the chamber. Another passageway leads from the chamber. If you choose your moment carefully, you may be able to reach it without being noticed. Will you move quietly along the wall towards it (turn to **127**) or will you instead watch the proceedings (turn to **12**)?

180

You place the ring on your finger. As you do so, the man starts to smile. 'Well,' he says, that should certainly make my job a good deal easier! Come over here.' You shiver as you realize that you have done the wrong thing! Your fingers desperately try to reach the ring to pull it off your finger, but your mind will not allow them. The ring has brought you directly under the control of your host's will. Turn to **48**.



181

You step into a corner of the room and wait. The door opens slowly and a small, stocky man enters. His face is dumpy and dirty and he appears to be bent over double. He squints into the room. Will you step forward and greet the man (turn to **61**) or leap across the room and attack (turn to **122**)?

182

You grit your teeth and shove your bound hands against the window pane, rope first. Your first blow is not hard enough to break the glass, so you try again. This time the glass shatters, and some large pieces fall on to the floor. But your desperate action does not leave you unhurt. You receive a nasty gash on your left wrist. Deduct 2 STAMINA points and turn to **89**.

183

As you are puzzling over the curtains, you reach out to lean on the bed. But as you rest your weight on the bedpost, the whole bed shifts aside and you crash down on to the floor! This is all very strange – and a little scary. Add 1 FEAR point and take 1 STAMINA point of damage. If you are still alive you will hear a rumbling from the opposite side of the room, which will break you out of your thoughts. Sliding over the carpet towards you, and accelerating rapidly, is one of the chairs! *Test your Luck*. If you are *Lucky*, turn to **4**. If you are *Unlucky*, turn to **92**.

184

The Earl of Drumer is the last survivor of his family. His estate stretches for miles around the house. At one time the estate was prosperous, with many tenant farmers cultivating his land and providing a healthy income for his family. But things started to change. His sister died at the age of thirty-two under mysterious circumstances. She was found naked in a clearing in the woods with strange marks on her neck. News travelled fast, and the ignorant peasants started muttering about witchcraft and black magic. In their eyes, the house was cursed. Pure superstitious nonsense, of course, but gradually the farmers moved to new pastures, avoiding the estate.

By now you have finished your meal. Franklins returns to offer you fruit, cheese, coffee and brandy. Will you take:

- Fruit, coffee and brandy? Turn to **136**
- Cheese, coffee and brandy? Turn to **43**
- Just cheese and coffee? Turn to **16**

185

The Earl howls in pain as you strike the final blow. He falls forward on to the table in the centre of the room, his arm smashing into the chandelier, scattering candles onto the floor. One of the candles rolls across to the heavy drapes over the window and within moments the fire is spreading rapidly. You must escape quickly! You grab a chair and hurl it at the drapes. It crashes through the window behind, leaving a hole which you can dive through. You take a run and spring through the window, landing on the lawn outside and rolling over.

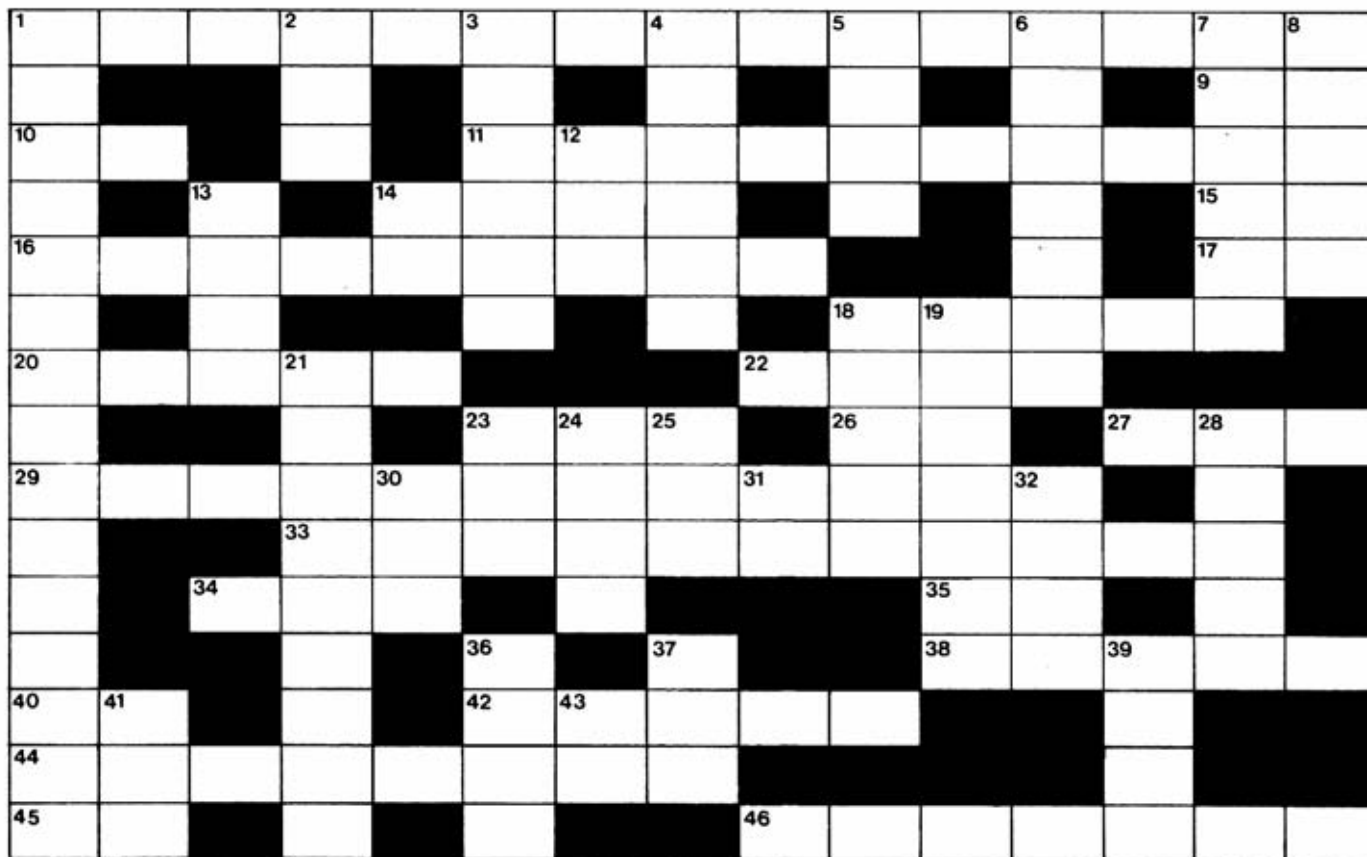
Walking back down the drive, you glance back to see the fire making rapid progress through the ground floor. Flames are licking through the wooden structure of the house and, in an hour or so, the place will be beyond rescue. From a safe distance, you watch the fire destroy the house.

A fitting end, you think. The scene before you is ironic. What end could be more appropriate for a house of hell?





MONSTER CROSSWORD



Across

- 1 Red-haired peak? (7, 8)
- 9 Southern Allansia (2)
- 10 Japanese game (2)
- 11 Where you're going when you leave the Outpost Settlement (2, 3, 5)
- 14 Put this in a trap (4)
- 15 Nicodemus lives — Port Blacksand (2)
- 16 (and 44 Across) You're captain of this vessel (8, 9)
- 17 Where Penguin Books live in the USA (2)
- 18 A set of beliefs (5)
- 20 Icefinger Mountains lie — of the River Kok (5)
- 22 The one in question (4)
- 23 Institute of Contemporary Arts (abbrev.) (3)
- 26 Black — a Raven (2)
- 27 What you do to a PC if you want to know the time (3)
- 29 Darkwood's *alter ego* (6, 2, 4)
- 33 Dungeon designer (11)
- 34 The Troll lives in this (3)
- 35 Thank you! (2)
- 38 If you can't get through one way, you'll have to try this (5)
- 40 Automobile Association (abbrev.) (2)
- 42 Food in a computer? (5)
- 44 See 16 Across
- 45 The old (2)
- 46 Gamebook epic (7)

Down

- 1 Swords and sorcery battle (8, 7)
- 2 Your quest is over (3)
- 3 If you meet two Hobgoblins in Deathtrap Dungeon, you may attack, slip by, — to them (2, 4)
- 4 What the little kitten has lost (6)
- 5 A computer operator (4)
- 6 They live in Port Blacksand (7)
- 7 Lizard King's kingdom (6)
- 8 Foul, vicious and dangerous (5)
- 12 Lantern fuel (3)
- 13 Two sixes (4)
- 14 To — or not to be (2)
- 18 State of affairs in the citadel (5)
- 19 Italian Provisions? (7)
- 21 King of Fire Island (3, 6)
- 23 Channel three (3)
- 24 A Gold Piece (4)
- 25 American Forces Network (abbrev.) (3)
- 28 The Son of Jack? (5)
- 30 What to do when you read: 'Rest ye here, weary traveller' (3)
- 31 Dorian Gremlin (abbrev.) (2)
- 32 Around a castle (4)
- 36 German eight (4)
- 37 You'll need a Ring of Green Metal for this (3)
- 39 Where Kilroy was (4)
- 41 You took Provisions (3)
- 43 Hello! (2)

Sent in by Martin Codack of Formby, Lancs.

Prize: £10 for the first correct solution drawn out of the hat on 10 November 1984. All entries must be accompanied by the official entry token. Name, full address and age must also be given. The solution will be published in *Warlock 4*.

Overseas entries will be drawn on 10 April 1985.



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